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"MONNA VANNA" IN NEW YORK PREMIERE

Superbly Produced by Chicago
Company—Février's Music
Undistinguished

AS the second novelty and third offering of its fourth year in New York the Chicago-Philadelphia Opera Company presented Henri Février's operatic version of Maeterlinck's "Monna Vanna" at the Metropolitan last Tuesday evening. The work was respectably, if not overwhelmingly, large, and it received it with a degree of appreciation that seemed scarcely warranted by the musical value of the piece. Much of the enthusiasm may, however, be ascribed to the quality of the interpretation accorded it. This was, all in all, on an exceedingly high level, while the scenic vestments, devised by the ingenious and subtly imaginative Josef Urban, of Boston, were of singular beauty and effectiveness—superior, in many respects, to his vociferously garish and extravagant settings of "Louise" and the "Jewels" shown this Winter in New York. Indeed, as regards picturesque externals, the production must be recorded as the most fortunate achieved by the Chicago company on its present visit. The occasion would deserve to be esteemed as eminently notable if for no other reason than as signaling the local operatic début of Lucien Muratore, the distinguished tenor, whose triumph as a singing actor of consummate qualities was assured beyond peradventure before the second act—in which he first appears—was half over.

Février's opera has already been made known to Boston, to Chicago and Philadelphia. Boston liked it very little, Philadelphia very much. Last Tuesday's audience was divided on the subject of its musical merits, some caring little for the thing, others finding it very entertaining and delightful and a few exalting it far over "L'Amore dei Tre Re." To the present writer, at all events, the laudatory rhapsodies seem bafflingly inexplicable. Février, thrice blessed with a slightly condensed version of Maeterlinck's fine fibered, poetic and keenly subjective drama as his libretto, has written thereto music devoid of all originality, of scant emotional penetration, of little inward suggestiveness or outward distinction. It is said that the choice of Maeterlinck himself fell upon this composer when it became a question of providing a musical accoutrement for his play. Yet the Belgian poet's judgment in musical matters is apparently none too sound; it will be recalled, for example, that he made violent objection to Debussy's utterly perfect tonal reflection of his "Pelléas." Février's orchestration is undoubtedly excellent, for the most part, disclosing such elements of charm, fancy and technical understanding as any composer these days ought to possess. But he is distressingly eclectic in the narrower sense and utterly without individuality or unity of style. He dons alternately the harmonic, melodic and instrumental garb of Wagner, of Massenet, of Debussy, of Tchaikovsky, of Puccini and bravely does he scorn concealment. Nothing amalgamates, of course. But if Février quite fails musically to probe and expose the soul of the drama, if he utterly neglects characterization and development, he writes, none the less, a saccharine love duo which easily pleases some, a theatrical conclusion to the second act which is effective and inevitably induces applause, and a third act which, at moments, sounds the dramatic keynote more accurately than either of the preceding. The somber introduction to this act is one of the most creditable episodes in the opera. The short prison scene, appended to the play by the author for operatic explicitness, was omitted last Tuesday.



LUCIEN MURATORE

The Famous French Tenor of the Chicago-Philadelphia Opera Company, Who Achieved a Triumph at His New York Début Tuesday Night in "Monna Vanna."

Miss Garden does not find in the title rôle one of her most congenial parts. Save in the last act her impersonation lacked color and vividness. Her Vanna has a sophistication that is foreign to the character whose essential attributes are instinctive purity of soul and a simple and unutterable nobility. Even her garb of scarlet and purple seemed ill considered. Mr. Marcoux sang far better than at his début and acted the irascible, insanely suspicious and implacably unreasonable Guido with superb dramatic force and passion. Mr. Huberdeau as the benign, kindly Marco sang and acted admirably, while Messrs. Warnery and Nicolay filled minor rôles well.

As Prinzivalle Lucien Muratore established himself instantly as an artist of the highest rank. He is superb in bearing, commanding in appearance, supremely distinguished in action. He enacted the hireling chieftain with nobility, virile force and tenderness in the touching scene with Vanna. Even his silent pose in the third act was masterly in the highest degree. And Mr. Muratore's singing is not second to his polished French histrionism. Large and finely resonant his voice has a manly ring and is of magnificent quality. His handling of it, his phrasing and his enunciation are in keeping with its other sterling virtues. He was applauded to the echo after the second act.

It remains only to be said that Mr. Campanini threw himself into the performance of the score as though it had been an unalloyed masterwork. Together with Miss Garden and Mr. Muratore he was called repeatedly before the curtain.

H. F. P.

CANADIAN OPERA IN TROUBLE

Company Near Disruption in Denver—
Slezak and Gerville-Réach Leave

(By Telegraph to MUSICAL AMERICA)

DENVER, Feb. 18.—The audience assembled at the Auditorium last evening to hear "Gloconda" by the National Grand Opera Company of Canada was dismissed shortly before nine o'clock by the announcement made before the curtain by a member of the chorus in costume that the local manager, F. D. Hawkins, refused to pay salaries and no performance could be given. F. E. Baker and D. Collins, who promoted the American tour of the company, became financially involved at Houston, Tex., and urged that the management of the company be turned over to the artists.

Mme. Gerville-Réach left the company in Houston, though advertised to open the season here Monday night in "Samson et Dalila." Mr. Hawkins's contract called for the payment of \$18,000 as first money to the company for four performances. He claims he paid more than the proportion due for the first two performances, despite the desertion of Gerville-Réach, and proffered \$3,400 more last night, which Conductor Jacchia, spokesman for the artists, refused. Baker and Collins say the tour will be continued as booked in Omaha, St. Louis, Minneapolis and Chicago, but Hawkins attached the company's property, claiming damages and promises to refund to subscribers for unused tickets.

[Continued on next page]

PROTECTION FOR OUR CREATIVE WORKERS

New American Society to Exact
Fees on Performances of
Music by Members

WHAT is to be known as the American Society of Composers, Authors and Publishers was formed on Friday afternoon, February 13, when those interested in its future met at the Claridge Hotel, New York. The society is to be conducted along lines similar to those on which the French "Société des Auteurs, Compositeurs et Editeurs" operates and it will collect fees for the performing rights of all works listed in its catalogue. The officers elected last week are George Maxwell, president; Victor Herbert, vice-president; Glen MacDonough, secretary, and John L. Golden, treasurer.

To a representative of MUSICAL AMERICA George Maxwell, managing director of G. Ricordi & Co., described the purposes of the society as follows on Tuesday morning of this week:

"Already there has been much comment made on the function which this society will perform. Much has been brought up that is entirely irrelevant and that can in no way be construed as having a bearing on the matter. We intend to put into operation a portion of the copyright law which up to the present time has been neglected. I have been working on this idea for some three years. It remained for the publishers to get together and do something, and this did not occur until last Friday. Naturally publishers of all kinds of music are to be members.

"The copyright law states definitely that the rights of public performance of a composition for profit belong to the proprietor or owner of the copyright. Accordingly, it is but proper that hotels, which employ orchestras so as to attract business to their establishment, should pay something for the rights of performing music. We shall not burden the musician. We will make arrangements with the owners of the hotels to pay so much a month for the privilege of playing various publications and will require them to furnish us with programs of the music played daily, so that we can check matters up and give composer, author and publisher his fee.

"The charges will not be excessive and the division will be made by giving one-third to each of the three persons in the question."

Asked what he thought the action of the hotels would be, Mr. Maxwell seemed little concerned. His view of the matter is that the hotel orchestras do not play a part in making new music popular until it is "in demand." Accordingly they will be obliged either to play the music which guests at the hotels request or sacrifice their positions. For when the guests cease to approve of the music they hear played they will very soon go elsewhere.

To the inquiry as to whether the music of Puccini's operas would come under this new arrangement Mr. Maxwell said: "We expect to collect on performances of Puccini selections in this country for the Italian society, with which I am to conclude arrangements as soon as I arrive in Italy. In the same way I hope to be able to collect through the French society fees for public performances of our American pieces which form perhaps seventy-five per cent. of the popular music played in Paris."

A board of eighteen directors, to be made up of six publishers, six composers and six authors, includes thus far George Maxwell, Rudolph E. Schirmer, Henry Watterson, Frederick H. Belcher, Jay Witmark, Max Dreyfus, Gustave Kerker, Silvio Hein, Raymond Hubbell, Irving Berlin, Harry Carrol, George V. Hobart, William Jerome, E. Ray Goetz and Harry B. Smith.

"Musical Atmosphere" Means Opportunity to Hear Music, Says Mme. Bloomfield Zeisler

And Therefore Our Own Country Is Richly Endowed in This Respect, Declares Pianist, Who Adds Hearty Endorsement to Campaign Being Conducted by "Musical America" and Its Editor

To the Editor of MUSICAL AMERICA:

IT seems to me that many of your supporters as well as your opponents have gotten away from the main issue of the campaign which you started, I know, not to rail against the moral atmosphere of the great European centers of education (which I dare say is probably not much worse than that of our large cities) but against the ridiculous practice of the average young, immature and unchaperoned student going abroad to study without sufficient means, without a knowledge of the languages and without the necessary education to enable him to profit by the many advantages offered him in Europe.

To me, the most ludicrous aspect of the situation is, that partly on account of ignorance of the foreign languages and partly because it is the line of least resistance, these students (and parents) make all the sacrifices incidental to such a trip in order to study in Europe with American teachers, some very good, some very bad, and some indifferent—teachers with whom they would not study here, and whom the instinct of self-preservation has forced to go to a strange land.

If our young people would remain here they would not only have ample opportunity to study with musicians of the first rank, but would induce not only our American colleagues to remain here but many European teachers who live mainly by their American pupils to come over here and settle. This would be a benefit to the musical development of our country and would save many parents and students the heart-break of separation and loneliness, if nothing worse.

We have had some European celebrities living in this country, but we almost always drove them back to Europe and then followed them over there.

There is hardly an expression in the English language that irritates me more than the so much overworked phrase, "musical atmosphere." The only "musical atmosphere" I know of for a music student would be the opportunity to hear good music, and that our largest cities

offer to the fullest degree and could afford to offer in even larger quantities if the thousands and thousands of students who carry millions and millions of dollars to Europe would stay right here. Even as it is no one person can take ad-



Fannie Bloomfield Zeisler, America's Illustrious Pianist

vantage of all the musical opportunities offered in such cities as New York, Boston, Philadelphia and Chicago, etc.

Even Europeans have heard of our orchestras and they know that we take away their best singers; they know, too, that their greatest pianists, violinists, cellists, etc., visit us as often as they can get a chance, and that we show our love and appreciation for music by sending them home with sums out of all proportion to what Europe offers them.

Advantages of Travel

If I were as rich as Mr. Rockefeller or Mr. Carnegie I would like to endow a foundation to give every student a chance to travel, see and hear in Europe for a year or two, between his real

study years and the day when he must settle down to his serious lifework, but this would be at a time when he would be well-educated enough, mature enough and advanced enough to profit by what he sees and hears, and when even those who go unchaperoned would be old enough to take care of themselves physically and morally.

I do not presume to judge when students of other arts than music ought to go to Europe. We certainly cannot bring the masterpieces of architecture, sculpture and painting to our country, but we can, and do bring the best music (in the case of modern music, generally sooner than Europeans hear it) to this country, and perform it fully as well as it is heard in Europe.

We have long passed the "star stage" in opera, and our conductors, orchestras, stage managers and singers work together, so that the result is a more steadily perfect ensemble than I have ever heard in Europe. As to the recitalists we hear them just the same as Europeans do, except when one or the other of them is misled into thinking that he may come to America less well prepared than he would dare to appear in Europe, in which case I have noticed that his mistake is brought home to him with a directness and dispatch that leave nothing to be desired.

I cannot go into detail in this matter without taking up your entire issue, or more than that, but I felt bound to write you a few words with the intention of encouraging you in your laudable campaign, which, by the way, I supported before you began it, by a series of interviews, lectures and articles which began in March, 1912.

I notice in your issue of January 10 that "Mephisto" refers to an old incident in my career, in which occurs a reference to what he calls the "Weinstube." Indeed, I remember those days very well. I am not liable to forget them, nor the good friends that comforted me and gave me the courage to go on, among whom you stand in the front row. However, you would better explain to your readers that, in speaking of the "Weinstube" "Mephisto" made a play on words, and that he referred not to a "Wine-room," but to a "Weeping room" (the room in which I shed so many tears of discouragement).

FANNIE BLOOMFIELD ZEISLER.

YSAYE AT ODDS WITH SYMPHONY SOCIETY

Contract Cancelled Because He Wanted to Play Vivaldi at a Beethoven Festival

Because Eugen Ysaye, the famous Belgian violinist, insisted upon playing a Vivaldi concert in a Beethoven festival the Symphony Society of New York has taken the ground that he has broken his contract and has engaged Kathleen Parlow to take his place. Mr. Ysaye was to have appeared in Brooklyn and New York on Thursday and Friday evenings of this week.

Mr. Ysaye's contract called for two appearances on each program and for the second he determined to play the Vivaldi work, giving the Beethoven Concerto at his first appearance on the program. He is said to have taken the attitude that he played what he wanted to and not what other people thought he should play. The directors of the orchestra replied to what they called this "inexplicable caprice" by announcing that they would hold Mr. Ysaye "responsible for any financial loss which may ensue from its being obliged to substitute another artist for these concerts."

The business manager of the symphony society, George Engles, sent the following letter to R. E. Johnston, Mr. Ysaye's manager:

"Dear Sir—Yesterday afternoon I received from your office a telephone message to the effect that Mr. Ysaye insists upon playing the Vivaldi violin concerto in addition to the Beethoven concerto at the two concerts of the Beethoven fes-

tival on February 19 and 20, for which he is under contract to the Symphony Society through your agency.

In the Contract

"At the time of Mr. Ysaye's engagement for these performances it was perfectly understood by you that they formed part of a Beethoven festival and, furthermore, my letter to you of June 25, 1913, stated that Mr. Ysaye's numbers were all to be Beethoven, and you returned the signed contract on June 28 at the same time acknowledging the receipt of this letter. Moreover, you have recently told Mr. Damrosch that, at the time of the making of the contract, you notified Mr. Ysaye that the concerts for which he was engaged formed part of a Beethoven festival.

"Mr. Ysaye's demand to introduce into a Beethoven festival the work of any other composer cannot be even considered, and the Symphony Society regards such a demand as a breach of the contract, which you signed, knowing the purpose for which Mr. Ysaye was engaged, and will hold him responsible for any financial loss which may ensue from its being obliged to substitute another artist for these concerts.

"Inartistic and Unreasonable"

"Moreover, the suggestion to play the work of any other composer than Beethoven at these concerts is not only inartistic, but unreasonable, as the clause in the contract calling for two appearances of Mr. Ysaye on each program (inserted at his request) could be satisfactorily carried out by his playing in addition to the concerto, either of the two Romances (or both), or one of the violin and piano sonatas which Beethoven has written, all of them works of high artistic standing in Mr. Ysaye's repertory.

"Unless I hear from you by 12 o'clock noon Friday, February 13, that Mr.

Ysaye agrees to play only Beethoven selections at these concerts, as called for by the contract, we shall consider that he has broken his contract and at once conclude arrangements with another artist. Yours very truly,

(Signed) "GEORGE ENGLES."

"It would be ridiculous to play anything but Beethoven at a Beethoven festival," said Walter Damrosch, the conductor of the Symphony Society. "It is Mr. Ysaye's privilege to play what he likes, unless otherwise agreed, but his contract with us stated that he was to play nothing but Beethoven."

The Violinist's Side

Mr. Ysaye played last Monday night in Montreal in a joint recital with Jean Gerardy, the cellist. His manager, Mr. Johnston, according to a dispatch to the New York Herald, stated the violinist's side of the trouble as follows:

"They wanted Ysaye to play Beethoven only, because it was a Beethoven festival, but he did not care to play the sonata as an initial appearance on the stage because it is a long and stupendous work. They then insisted he should play the two romances in F and G, but these are small pieces, only played as encores. 'What would my friends think of me?' said Ysaye, 'if I went on and played two such trifles? It would be humiliating.' So he insisted on playing the Vivaldi concerto, and as Mr. Damrosch wouldn't allow it I had no option but to let the engagement be canceled. It was a heavy loss to me, for Ysaye was to get the greatest sum ever paid to a violinist for one appearance—\$2,000."

"Will you take any action?" was asked.

"No. The thing is over and I have no time to bother with the law. The law in the States is a joke. Why, it might be three years before we got the case decided, and we might all be dead."

CANADIAN OPERA IN TROUBLE

[Continued from page 1]

Leo Slezak created a scene in an effort to get his trunks last night. He overpowered several police officers and forced his way into the box office, finally making it understood that he required only two of his thirty-five trunks. They were given him and he left the city this morning, declaring he would go direct to Europe.

The performance of "Samson" Monday evening was good despite handicaps of Gerville-Réache's desertion, late arrival of the company in the city and an accident to the lighting system of the Auditorium that prevented the use of the footlights until the last act.

J. C. WILCOX.

PADEREWSKI'S DENIAL

Pianist Makes Affidavit that He Is No Foe to Jews

Ignace Jan Paderewski, the Polish pianist, whose tour of the West was made unpleasant by threats against him and appeals to Jews to boycott his concerts, has made an affidavit denying the accusations that he has contributed to the support of an anti-Semitic newspaper.

The affidavit was made at El Paso de Robles, Cal., on February 5, and is now in the possession of a friend. It follows:

State of California, County of San Luis Obispo, ss:

Ignace Jan Paderewski, being first duly sworn, deposes and says:

My home is at Morges, in Switzerland; I am temporarily sojourning at the Hot Springs at El Paso de Robles, in California.

During the last year I have been publicly subjected to many unjust charges, which have caused many of my friends indignation and concern. For the satisfaction of those good friends, and for such use as they may make of this affidavit, and to all whom it may concern, I hereby swear and declare:

That I never gave money to any anti-Jewish newspaper whatsoever;

That the establishment of the newspaper of which I am accused of being the founder was absolutely unknown to me, and, in fact, I only heard of its existence for the first time some two months after the date upon which (as I am informed) it was founded;

That I never initiated or supported the boycotting of the Jewish trade in Poland, being entirely out of and not taking any part in active politics in Poland.

(Signed) I. J. PADEREWSKI.

"PARSIFAL" IN MILAN

Canadian in Title Role and an American "Flower Maiden"

MILAN, Feb. 5.—The first Milan performance of "Parsifal" was brilliantly successful. Not even the Mascagni-D'Annunzio "Parisina" première of a few weeks ago attracted so much attention. The production was prepared and conducted by Maestro Serafin and his work deserved the superlative encomiums it received. There are ten performances of the Wagner drama to follow and seats are exceedingly difficult to obtain.

The Canadian tenor, Edward Johnson, who uses the name Edoardo di Giovanni for operatic purposes in Italy, sang the rôle of Parsifal admirably and an American girl, Louisa Fredericks, was the First Flower Maiden.

Ottile Metzger in Omaha Recital

OMAHA, Neb., Feb. 14.—Ottile Metzger, contralto, was presented in recital by Evelyn Hopper at the Brandeis Theatre on February 9. Much enthusiasm was aroused by her wonderful voice, with its thrilling quality and by her artistic interpretations. Particularly noteworthy was her sustained work in Schubert's "Death and the Maiden," while her more dramatic qualities were evidenced in Salter's "The Cry of Rachel." Her work throughout was characterized by intellectuality, and the appeal to the "personal equation" was conspicuously absent. Harold Osborn Smith as accompanist left nothing to be desired.

E. L. W.

Putnam Griswold Recovering

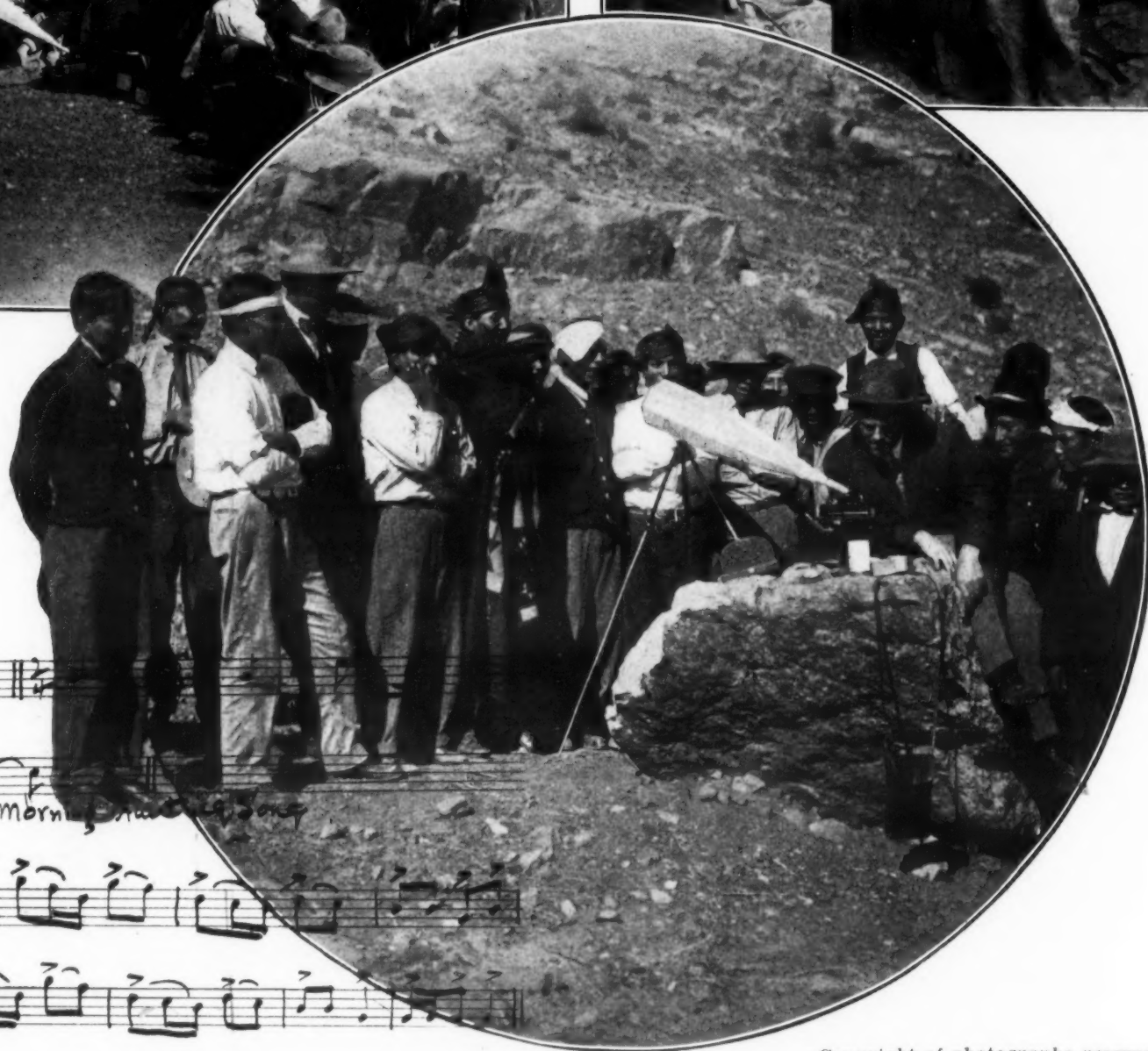
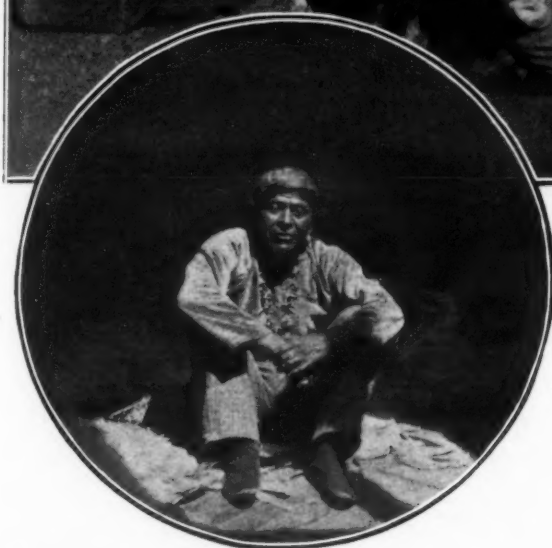
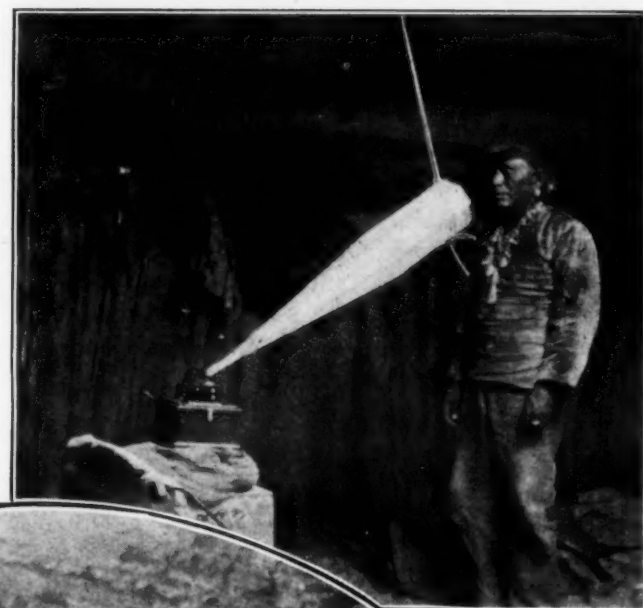
Putnam Griswold, the basso of the Metropolitan Opera Company, who underwent an operation for appendicitis on February 10, was reported considerably improved last Tuesday, February 17, and making good progress toward recovery.

Leo Fall's Suffragette Operetta Produced in Berlin

BERLIN, Feb. 14.—London suffragettes and their ways are satirized in the new operetta, "Young England," by Leo Fall, produced for the first time here last night. The piece was well received.

"DON'T ALLOW THE INDIANS' MUSIC TO VANISH" URGES MR. O'HARA, GOVERNMENT TEACHER OF THE NAVAJO TRIBE

American Musician Who Was Sent to Teach the Redman's Children Their Own Songs Tells of the Innate Love of Melody He Found Among Them—Correcting Mistakes That Have Been Made in Past Policy



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Photographic Echoes of Mr. O'Hara's Sojourn Among the Navajos. Above (Left) Mr. O'Hara (directly behind the phonograph), playing Navajo songs, which he recorded, before the Indians assembled on the Green. (Right) Miguelito, a First Degree Medicine Man of the Navajo Tribe, Making a Record for Mr. O'Hara. Below (Left) A Characteristic Pose of Miguelito. (Right) Young Navajo Men Listening to Mr. O'Hara's Records. The Tunes are a Navajo "Morning Hunt Song" and "Night Chant," recorded by Mr. O'Hara Last Summer

"LET the Indian children know the music of their people, let them sing their songs. For singing to them means more than we can possibly imagine. It is their very life!"

These words come from a man who has had ample opportunity to observe the conditions which obtain among the Redman of to-day. He is Geoffrey O'Hara, a young American musician, who was sent out to Arizona, into the country of the Navajo tribe, last April, by Secretary of the Interior Franklin W. Lane. His mission was to teach the Indian children their own songs, to inculcate in them again the desire to sing the music of their forefathers of which they have been deprived for many years by certain apparently well-meaning Americans.

Mr. O'Hara returned East in December and since then has been reflecting on what he saw and heard among the Indians with whom he lived. His work included the taking down of Indian melodies by means of the phonograph after he had gotten some of the old Indians to sing for him. But a larger part of his time was given to a careful study of the Redman's nature, his character and his type of mind. This Mr. O'Hara found of such great interest that he has become more than a commissioned em-

ployee of the government in his feelings toward the work.

Indians Respond to Good Music

"The condition," he declared to a representative of MUSICAL AMERICA last week, "which exists among the Navajos with whom I lived is an entirely unsatisfactory one. These Indians are living in their mud huts, removed from all centers and with them they have no one to teach them. You cannot charge them with being unmusical. Of that I am firmly convinced, for they respond to good music when they hear it. I sang them the Prologue to 'Pagliacci,' over which they enthused, and further I found a trader who had a phonograph and who was constantly being asked by them to play Caruso's record of 'La Donna è mobile,' so that when I was there the record was entirely worn out."

"Their music is a wonderful legacy handed down to them from posterity. Not a song is there among those of the Navajos—and they have more than 15,000—that is not a religious one. Their music and their religion are closely related. And here is where the trouble arises. The government, realizing this, has taken measures to have the Indian children remain in ignorance of their music, believing that by so doing they will become civilized more rapidly. They have retarded the growth of these Indian children in terms of civilization. Think of it! These tots have not been allowed to sing. I have been told by In-

dian boys that they would rather sing than do anything else."

Much has been said of the Indian's inability to appreciate our music. He has been said to be insensible to our conception of melody and harmony. Mr. O'Hara has found that this is not so. He claims that the reason Americans have stated this is their not recognizing the fact that the Indian has had "white man's music" presented to him in a wholly unconvincing manner. "For example," he said, "take the case out where I was stationed. In the school rooms they have pianos. But it is out of the question to keep them in tune, for piano tuners only exist hundreds of miles away. And the school teachers, who are very sincere workers, know so little about music that they cannot show the Indians what our music is like. I met one teacher who was trying to teach the children how to sing some of our songs. She told me frankly that she knew nothing about music. Yet there she was, bringing to these willing ears something that they ought to like but could not like as she presented it to them. The way in which these teachers play the piano is so bad that the Indians refuse to call it music at all."

Have Naturally Good Voices

"And one cannot blame them. They are very intelligent human beings and they have a sense of discrimination. I sang and played for them and I even sang in English, Italian and German to

their apparent pleasure. I want to say that their voices are naturally good ones, too, and have the same divisions, soprano, alto, tenor and bass that we do. They are capable of good tone quality when taught how to control them."

Mr. O'Hara feels strongly the importance of the work which he has begun out in Arizona. The Indian of the future cannot be ignored and he must be brought into our civilization. But the method must be one built on broader principles than those employed in the past.

"If we would have them speak English by what quicker method may it be accomplished than to teach them to sing it? If their lives are to be made happier why should they not be allowed to sing? And here the matter of religion enters. The Indian has observed the various missionaries which have been established 'for his salvation.' He is told by one denomination that by following its path he will achieve heaven. The next day another sect explains that heaven may be attained only through his joining the ranks of that sect. As I have said, he is intelligent and wonders which is the right religion. His own religion is not split up into factions; it is a broad, comprehensive belief filled with philosophy of a fine, healthy kind and it seems to him that it is far better than anything which the missionaries offer him. Then these factions attempt to replace

[Continued on next page]

A NEW "SIEGFRIED" AND "WANDERER" AT METROPOLITAN

Carl Jörn's Impersonation of the Youthful "Volsung" a Revelation—Braun Replaces Griswold in an Emergency and Rises Nobly to the Occasion—Berger Sings His First New York "Tristan"—Season's First Performance of "Faust"

WITH an inspiring performance of "Siegfried" the "Ring" rounded out three-fourths of its course at the Metropolitan Opera House on Thursday afternoon of last week. While the current exposition of the cycle has not been unfruitful in details susceptible to improvement the tragedy as a whole has been carried out with such care, reverence and devotion to the sublimity of its spirit that its flaws recede to a distinctly secondary position. On the whole the "Siegfried" presentation must be accounted the most satisfactory of the three given in the smooth functioning of all its component elements.

It contained two features of novelty. Because of the illness of Mr. Griswold, Carl Braun was suddenly called upon to assume the duties of the *Wanderer*, a part which he had never sung before and which, indeed, he was compelled to undertake without the possibility of a single stage rehearsal. Then, too, Mr. Jörn essayed the young *Siegfried* for the first time in his career—a condition made necessary by the recent departure of Mr. Urlus.

Though many doubtless regretted the absence of the distinguished American basso, none could deny the sterling qualities of Mr. Braun's characterization. Had the rôle been in his working repertoire for years he could not have enacted it with more perfect assurance, authority and poise, nor could he have presented a more finely rounded, consistently thought out and artistically composed piece of portraiture. It was a noble, dignified and majestic impersonation, significant in details of action, commanding in presence and vocally on a high plane, notably in the stupendous scene with *Erda*.

Jörn Furnishes a Surprise

Mr. Jörn's *Siegfried* caused even his best friends a shock of pleasurable surprise. He has, in truth, done few things better during his entire Metropolitan career. It will be recalled that Mr. Jörn came to America originally in the quality of a tenor of distinctly lyrical proclivities. Exigencies of one sort or another have since that time slowly but surely forced him into rôles of a distinctly heroic cast. The consequences have not been invariably happy. Mr. Jörn has done *Tannhäuser* fairly, *Paris* commendably on one occasion and indifferently on another, and *Siegfried* poorly. His young *Volsung* was, therefore, by no means a foregone conclusion. Yet he quickly upset fearsome calculations by singing the music in virile, ringing fashion, with a tone at once substantial, flexible and well colored with a well-defined lyrical charm, yet with ample solidity of vocal texture and seemingly freer emission that has been his wont. Moreover, he proved himself capable of encompassing the buoyancy, the youthful elasticity, the humor, the poetry, tenderness and passion of this sublime incarnation of young manhood. The forging song was electrifying, the poetry of the meditation under the forest trees moving, the wooing of *Brünnhilde* ardent and intense. And Mr. Jörn is probably the first *Siegfried* since Jean de Reszke who has so charmingly expressed

the humor of the line "Vöglein, mich dünkt ich bleibe dumm" as to move the audience to laughter. True, he slew the dragon some ten bars or so before his musical cue, but that is a detail. All in all Mr. Jörn's *Siegfried* is a splendid piece of work, something of an unex-

glorious was her greeting to the sun and later her delivery of the heavenly melody "Ewig war ich." Mr. Hertz and his orchestra revealed the glories of the score in a manner that brought to mind the words of an eminent French critic, "This music moves still further back the utmost limits of sublimity."

Berger as "Tristan"

"Tristan" last Saturday afternoon brought forward Rudolf Berger in his third rôle here. In appearance he is a distinctly satisfying *Tristan*—imposing, knightly, aristocratic. His dramatic realization of the part impressed one, on the whole, as more satisfactory than was the case with his *Siegfried* or his *Walther*. His action after partaking of the love potion was rather unnecessarily restless. It suggested sudden and violent illness rather than the inception of unconcealable ardor. In the third act Mr. Berger disclosed the agonized longing of the hero convincingly and there was genuine intensity of utterance. His singing calls for no emendation of the opinion expressed on the occasion of his début. His enunciation is very clear and he sings invariably in tune.

Mme. Fremstad's *Isolde* was not up to its best vocal standards, but in splendor of dramatic sweep and unflinching certainty of emotional eloquence she was as peerless as ever. Mme. Ober's *Brangäne* is an admirable feat. Mr. Weil as *Kurwenal* and Mr. Braun as the *King* were as they have been at the previous "Tristans" of the season.

In the evening "Faust" had its first hearing of the year and there were not wanting those who surmised that the relegation of the première of this work to a popular-priced Saturday night performance was in a way symbolic of the managerial attitude toward French opera in general. Considered as a unit the presentation was not altogether inspiring. It lacked vitality, freshness and style. "Faust" must be done with scrupulous care and enthusiasm to be palatable these days, for Gounod's opera is fast becoming *vieux jeu*. The best features of the evening were the *Marguerite* of Miss Farrar and the

Faust of Mr. Martin. The American soprano has always acted the part with a world of charm and pathos. She sings it well, too, though she has done it better at previous times than she did last week. Her "Jewel Song" was roundly applauded, though. Mr. Martin was dramatically discreet and sang very beautifully, indeed, even though he did not venture the high C in "Salut de meure." The *Mephistopheles* of Mr. Rothier was a conventionalized red devil devoid of imagination and subtlety. Mr. Gilly's *Valentin* was competent, as was Miss Fornia's *Siebel*.

Mr. Hageman conducted metronomically, perfunctorily. Surely the Metropolitan is blessed with conductors who can infuse more red blood into this fading score.

"Rosenkavalier" was repeated on Wednesday evening of last week with the usual cast, save that Mr. Althouse replaced Mr. Jörn as the *Singer*. He acquitted himself admirably.

"The Girl of the Golden West" was sung on Thursday evening of last week with the usual cast headed by Miss Destinn, Caruso and Amato. It was a small audience for a "Caruso night." The performance was brilliant.

Under Giorgio Polacco's conductorship the performances of "La Traviata" at the Metropolitan have become much more than the merely perfunctory performances of a few seasons ago. The Verdi opera was sung Friday evening. Frieda Hempel occupied the title rôle and those who think there is not a thrill left for them in *Violetta's* music should hear Miss Hempel sing it. In her acting no less than her singing she lifts the part far above its usual level. Mr. Amato was an admirable *Germont* and Mr. Cristalli a manly and vocally efficient *Alfredo*. Mr. Polacco made the hackneyed phrases of the Verdi score sound fresh and impressive.

That critics and the general public must agree to disagree about the value of some operas was emphasized on Monday evening, the 16th, when Verdi's "Masked Ball" was again presented before an audience which included rows of standees three and four deep. Furthermore, the enthusiasm was so general and contagious that even the third act scenery was applauded. The critical comment is, of course, that such attendance and applause are for the singers and not for the opera, and there is much to be said for this argument when there is such a remarkable "bargain" cast as one including Caruso, Destinn, Hempel and Amato. The arias of these artists were rapturously applauded.

"DON'T ALLOW INDIANS' MUSIC TO VANISH," URGES MR. O'HARA

[Continued from page 3]

the Indian's songs with gospel hymns. And they fail utterly! Something better than gospel hymns will have to be offered the Indian if he is to give us his own music.

Preserve the Indian Music!

"But we must not let his music vanish. We must bring it with him into civilization. It is far too beautiful to be allowed to disappear. And the only way to preserve it is to keep the children singing it. There has been the somewhat ridiculous idea that if the

children sing these songs they will not be ready to take up the various kinds of work that the government wants them to when they open the reservations. The Indian Office wants the young Indians to be skilled in the manual arts and in farming. But they will do this as well and perhaps better if they are permitted to keep up the great old traditions which they love so dearly. Preserve the racial characteristics in them, let them be true to those things with which their birthright has endowed them and they will be better citizens when the time comes to have them mix with us."

A. WALTER KRAMER.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, February 18, Puccini's "Tosca"—Miss Farrar; Messrs. Martin, Scotti. Conductor, Mr. Toscanini.

Thursday Afternoon, February 19, Wagner's "Götterdämmerung"—Mmes. Fremstad, Ober, Fornia, Sparkes, Alten; Messrs. Berger, Weil, Goritz, Griswold. Conductor, Mr. Hertz.

Thursday Evening, February 19, Montemezzi's "L'Amore del tre Re" (its last performance this season)—Miss Bori; Messrs. Ferrari-Fontana (who sails for Europe the following day), Amato, Didur. Conductor, Mr. Toscanini.

Friday Evening, February 20, Puccini's "Manon Lescaut"—Miss Bori; Messrs. Caruso, Scotti, De Segura. Conductor, Mr. Polacco.

Saturday Afternoon, February 21, Moussorgsky's "Boris Godounow"—Mmes. Ober, Braslau, Duchêne, Maubourg, Sparkes; Messrs. Didur, Althouse, Rothier, De Segura, Reiss. Conductor, Mr. Toscanini.

Saturday Evening, February 21, Wagner's "Die Walküre"—Mmes. Fremstad, Gadske, Alten, Sparkes; Messrs. Berger, Griswold, Ruysdael. Conductor, Mr. Hertz.

Monday Afternoon, February 23, Puccini's "La Bohème"—Miss Farrar, Mme. Alten; Messrs. Caruso, Gilly, Didur, Rothier. Conductor, Mr. Polacco.

Monday Evening, February 23, Victor Herbert's "Madeleine"—Mmes. Alda, Sparkes; Messrs. Althouse, De Segura, Pini-Corsi. Conductor, Mr. Polacco. Followed by Donizetti's "Don Pasquale"—Miss Bori; Messrs. Cristalli, Scotti, Pini-Corsi. Conductor, Mr. Toscanini.

Tuesday Evening, February 24, Wolf-Ferrari's "The Jewels of the Madonna" (Philadelphia-Chicago Opera Company)—Mmes. White, Berat; Messrs. Bassi, Polese. Conductor, Mr. Campanini.

Wednesday Evening, February 25, Wagner's "Lohengrin"—Mmes. Gadske, Homer (her first appearance this season); Messrs. Berger, Weil, Witherspoon. Conductor, Mr. Hertz.

Thursday Evening, February 26, first performance in America of Charpentier's "Julien." Cast elsewhere in this issue.

Friday Evening, February 27, Mozart's "Die Zauberflöte"—Mmes. Destinn, Hempel, Alten; Messrs. Jörn, Goritz, Reiss, Weil, Witherspoon. Conductor, Mr. Hertz.

Saturday Afternoon, February 28, Wagner's "Götterdämmerung"—Mmes. Gadske, Fornia, Homer, Sparkes, Alten; Messrs. Berger, Weil, Goritz, Hinckley. Conductor, Mr. Hertz.

Saturday Evening, February 28, Puccini's "The Girl of the Golden West"—Mme. Destinn; Messrs. Martin (for the first time here as "Johnson"), Amato. Conductor, Mr. Polacco.

pected revelation to Metropolitan patrons.

For the rest the whole performance left no room for caviling. Messrs. Reiss and Goritz were the incomparable pair of Nibelungen brothers that New York music-lovers cannot cherish too highly. Mr. Ruysdael does not read into *Fafnor's* lines as much as is in them, nor is Miss Sparkes's voice sufficiently flexible for the almost florid measures of the *Woodbird*. Mme. Ober sang *Erda's* music thrillingly, while Mme. Gadske's *Brünnhilde* was at its best. Especially

Concert Direction M. H. Hanson

begs to announce that

Baroness Signe Von Rappe

Prima Donna of the Stockholm and Vienna Operas, who will concertize in this country next season, has been engaged as star soloist of the

National Swedish-American Saengerfest

Minneapolis, June 8th and 9th, 1914.

The artist will come to this country specially to sing on this occasion.

Chickering Piano used.

Concert Direction, M. H. HANSON, 437 Fifth Ave., N. Y. City. February 16, 1914.

Louis Kreidler

PREMIER BARITONE CENTURY OPERA CO.

Scores Artistic Triumph in the Title Role of "Rigoletto."

— PRESS COMMENTS —

"Mr. Kreidler appeared in the role of the Jester. His impersonation was profound and impressive. It demonstrated his accomplishments as an actor of power and resource. His beautiful and clear enunciation was not always appreciably placed, for the translated text was cumbersome."—*Journal of Commerce and Commercial Bulletin*, Feb. 4, 1914.

"The part of Rigoletto was capably portrayed by Louis Kreidler. He realized every dramatic point. His various scenes of tenderness and rage, of craftiness and despair were presented with a fine sense of contrast, and he was enabled to display histrionic ability of a high order."—*New York American*, Feb. 4, 1914.

"Most noteworthy of all was the performance of Mr. Kreidler, who excelled even his former standard of excellence in the title-role. He gave his performance much versatility and made a lasting impression. In the finale of the Third Act he reached the climax of dramatic excellence."—*New York Staats-Zeitung*, Feb. 4, 1914.

For Concert Dates, Address Care of HOTEL MARKWELL, 220 West 49th Street, New York



WAGE EARNERS TO HAVE THEIR OWN MUSIC CARNIVAL ON VAST SCALE

New York "Evening Sun" Supporting Theater League in Its Project of Giving Week-Long Festival at Madison Square Garden—Twenty-five Cent Ticket Admits Purchaser to a Hearing of Bori and Other Stars, Russian Symphony and Leading Choruses—Characteristics of This Public, as Noted by Organizer Julius Hopp

WHILE New York's pampered music lovers have been indulging in opera at six dollars a seat and concerts at one third of that figure, there has been growing up in the city a movement which has been unobtrusively "bringing music to the masses" in the truest sense of that phrase. This is the musical campaign of the Wage Earners' Theater League, which reaches its highest point in the monster festival to be given at Madison Square Garden from March 3 to March 8. In this will be united the Russian Symphony Orchestra, several choruses and some world-famous stars, for instance Lucrezia Bori, the Metropolitan soprano. This carnival is being sponsored by the New York *Evening Sun*.

That the concerts are actually within reach of wage earners is seen from the fact that 35,000 tickets, or two-thirds of the house, are being sold at twenty-five cents. Some of the choruses that will be enlisted in the programs are the following: Arion Society, Richard Trunk, conductor; Brooklyn Choral Society, Dr. T. Bath Glasson, conductor; 1,000 Washington High School Girls directed by William Mattfeld, a German chorus under Carl Hein, 1,500 New York high school children, conducted by Dr. Frank R. Rix, the Schola Cantorum chorus and the St. Cecilia Club, Victor Harris, conductor.

One man is the fountain head of this stream of music. It is Julius Hopp, the organizer of the Wage Earners' Theater League. Into Mr. Hopp's office at 1416 Broadway there comes an endless chain of art-loving wage earners. On the walls are notices of the opera, concerts and plays for which the members of the league may buy tickets at greatly reduced prices upon the presentation of their membership cards. The director of this activity, Mr. Hopp, is a mild mannered man of evident foreign birth and below his black, rather shaggy hair gleam a pair of dark eyes that are unmistakably those of a prophet, a pioneer.

"Nineteen years ago I came to America from Berlin," chronicled Mr. Hopp the other afternoon, "and over there I had been interested in the People's Stage, of which our Theater League is something of a counterpart. Ours has been an uphill fight, however, whereas the European movement was founded by some of the leading men in art such as Hauptman, Ibsen, etc. Moreover, it found a public which was readily responsive, while we have had to create a response. We have had the cooperation of some theatrical interests and we have been able to supply our members with reasonably priced seats for plays, using a censorship only so far as excluding plays that are mere rubbish. Soon we hope to have our own theater and our own company."

Immediate Response to Music

"This has been uphill work, and it is refreshing to see what a much more immediate response we get in our musical campaign. Of course, a love of music is instinctive with almost everyone, while love of the drama must be cultivated. There never would have been any concerts of the Theater League if it hadn't been for Jacob Altschuler. Two or three years ago the Russian Symphony had supplied us with tickets for one of its concerts and as he sat in our office and watched the people buying these tickets, Mr. Altschuler was amazed at the eager desire for music. He suggested that we should give a big concert for wage earners at the Hippodrome. This was so successful that we gave several more. From those separate events we have progressed to our week-long festival."

Through the application of the various league members for tickets at his office, Mr. Hopp has been able to get a first-hand knowledge of the elements that go to make up his public. He declares: "The American-born workingman is hopeless at present as far as an interest in music is concerned. You can find many of these men in saloons and at Tammany Hall associations, but not at concerts. In ten years or so things will be better. Even today we have a chauffeur come in our office now and then for tickets—not French or German born, but real Americans. With the middle class Americans

it is different—the musical art has touched their lives, but the art has not yet touched the American-born workingmen, and it is upon the foreign-born wage earners and the middle class Americans that we must depend for a responsive public.

"Racially, I should say that our public is representative, *pro rata*, of the city's

taste on the part of the people. Conductor Altschuler is keeping these suggestions in mind while making up his programs. One composition thus selected for performance is the Tchaikowsky "Pathétique" Symphony.

Mr. Hopp was asked if there would not be a danger that people of comfortable means, who could well afford to pay regu-



—Photo by Underwood & Underwood, N. Y.

Typical Crowd of Music Lovers Eager to Buy Tickets for Big Carnival at Branch Office of Wage Earners' Theater League. At the Desk, Pauline Wilderman, East Side Representative of League

population. There is a marked Jewish public, say, fifty per cent of our attendance, for the Jews retain their individuality as a race after they come here and they can be depended upon musically as a sort of 'Jewish Party.' The other nations lose their identities and may be accounted for simply *pro rata*. The Jewish paper, *Forward*, by the way, is one of our strong supports, not only in the publicity which it gives us, but in the selling of our tickets in its office."

Method of Reaching Public

Mr. Hopp explained the method of the league which has virtual branches in the shape of various organizations throughout the city which, while not actively part of the league, display its notices and serve as a vehicle for the securing of part of its public. Allied with the Theater League are the Theater Centers for Schools, which are directed by a separate committee. A member of this committee is George J. Smith, representing Superintendent Maxwell of the city's schools. Mr. Smith passes on all plays and concerts for which the organization has tickets and endorses those which are suitable for the students to hear.

This particular festival of the league has an additional way of reaching the public, through the New York *Evening Sun*, which is conducting a coupon campaign among its readers. Each holder of a coupon can purchase tickets at reduced rates. There are a number of stated places throughout the city where these coupons can be presented, and there are to be 200 stations in various stores where the tickets are sold.

The *Evening Sun* is also contributing services of practical value in inviting its readers to make suggestions as to the numbers which they would like to see on the programs. These requests have revealed a surprisingly high standard of

lar prices for music, might make use of this opportunity to get tickets at bargain prices. "At our own offices," he replied, "we are very careful to size up applicants and see that they are really deserving of getting tickets at our reduced rates. But even if, under the coupon system, some well-to-do persons should take advantage of our offer, the consequences wouldn't be evil. These people help to fill up the house and if we didn't have this source of income we wouldn't be able to provide the really deserving wage earners with such a feast of music."

"When do wages cease to be wages and become salary?" was a query put to Mr. Hopp.

"A man is a salary earner," defined Mr. Hopp, "when he is comfortably paid for work that is not especially laborious. The wage earners are those who are the actual producers, those who are responsible for the actual creation of products, whether in a manual or clerical capacity."

Campaign on Socialist Lines

This prophet of art is an ardent socialist. "In Germany I was a socialist by sentiment," related Mr. Hopp, "and now I'm a socialist by knowledge. I've been directing this campaign of the league on the principles of socialism, not by intention, perhaps, but by instinct. In providing this music we give nothing for nothing—and everything for everything! All the participants in our programs are paid and even the members of the volunteer choruses are given tickets which they may either use or sell them and keep the money, so that we neither ask charity nor do we give it."

"If this movement should be subsidized, I should not want to be connected with it any longer. I would not feel comfortable. Isn't it sickening to see the hypocritical lading out of music that

is paid for by money gained by robbery. If we could earn a subsidy of our own, that would be another thing. If we had \$80,000, for instance, we could earn double that amount for the league. As it is, only a slight margin of profit is possible."

Mr. Hopp took up a circular of a concert given by a New York organization with a noted artist as soloist. "What a waste of money!" he exclaimed. "What good does it do? There is all that fine music heard by a small, selected crowd. It may tickle the vanity of these few, but think what we could accomplish with the same music! With our method we could place this music before the great mass of people who really crave it. If we could make satisfactory arrangements for an auditorium, I would like to offer our concerts at fifteen cents a seat."

"Free municipal music? I don't believe in it. They will advocate giving free music to the poor, but they wouldn't give them bread and butter. Isn't it ridiculous! They're willing to give the people luxuries, but they refuse them what they absolutely need."

KENNETH S. CLARK.

PHILADELPHIA ORCHESTRA IN BOSTON INVASION

Mischa Elman Appears as Soloist With Leopold Stokowski's Symphony Forces

BOSTON, Feb. 16.—The Philadelphia Orchestra, Leopold Stokowski, conductor, was assisted by Mischa Elman in concert in Symphony Hall yesterday afternoon. There was a large audience, and there was much applause. Mr. Elman played the Saint-Saëns B Minor Concerto. The orchestral pieces were the Brahms C Minor Symphony, Erich Korngold's "Schauspiel" Overture, played for the first time here, and the Overture and Bacchanale music (Paris version) from "Tannhäuser."

Much had been expected of this concert. The orchestra had not been heard in Boston for ten years. In 1904, when it last visited this city, Fritz Scheel, now dead, was the conductor, and Richard Strauss the guest of the occasion. Since that time the orchestra has undoubtedly improved greatly in its technical acquirements. There are excellent soloists in the ranks. The concertmaster, Mr. Rich, is more than a well-equipped virtuoso. There are capable wind-players and the tone of the string is especially rich, warm and resonant. Moreover, the orchestral tone is homogeneous. The various choirs fuse and balance very well. For this Mr. Stokowski, as well as his predecessors, is doubtless to be thanked. The most brilliant performance of the afternoon was that of Korngold's music. There is ample opportunity in it for the display of the whole orchestral bag of tricks which modern composers, and especially Richard Strauss, have put at the command of the young musician. Korngold's music is conspicuously without originality, without charm or essence of its own. It is copied. Turn the young man out to grass! Let him copy less and think more and when he has really something to say then let the public listen again! For the present, showy exercises in composition which would not commend even the admiration of a teacher should not be forced upon intelligent concert audiences. Perhaps Korngold has written better music than this overture, which is beyond any doubt, peradventure, or other form of intelligent dispute, terrifically poor stuff.

Mr. Elman played as he always does play, with his sure virtuosity, his bigness of tone, and those courtesies to the gallery which invite the reward of applause.

"New World" Society Formed to Encourage American Music

A new society, the "New World," has been organized by a group of young music-lovers in New York. Its energies will be devoted to the formation of an orchestra to perform and encourage American manuscript music. The advisory board consists of Arthur Farwell, A. Walter Kramer and Hans Van den Burg.

Brooklyn's First "Rosenkavalier"

"Der Rosenkavalier" was heard for the first time in Brooklyn at the Academy of Music on Tuesday of last week. The cast was as follows: Mme. Hempel, as the Princess; Mme. Ober, Octavian; Goritz, the Baron; Anna Case, Sophia; Marie Mattfeld, Annina; Rita Fornia, Marianne. Alfred Hertz conducted. G. C. T.

SAN FRANCISCO ORCHESTRA NEAR END OF MOST PROSPEROUS SEASON

Success, Both Artistic and Financial, Has Attended Efforts of Hadley and His Men—Hofmann Soloist at Eighth Concert—Butt-Rumford Recitals—A Quintet in Memory of Julian Edwards—San Francisco to Be First City to Hear Perosi's "Moses"—Calendar of Chicago Opera's Season

Bureau of Musical America,
San Francisco, 376 Sutter Street,
February 11, 1914.

AT the eighth symphony concert of the San Francisco Symphony Orchestra on Friday afternoon we had the privilege of listening to a wonderful reading of Rubinstein's Concerto for pianoforte, No. 4, D Minor, op. 70, by that master pianist, Josef Hofmann. To find any fault with Hofmann's work is beyond my power, for never have I been so impressed by this number, or by Mr. Hofmann's playing. His characteristic seeming indifference was in evidence, as he was entirely unconscious of his large audience. The impression conveyed was that the piano was controlled by a master mind and hand. Mr. Hadley and his orchestra gave Mr. Hofmann a fine accompaniment, but the piano stood out supreme. This number was a rare treat and at the close Mr. Hofmann received an ovation.

Conductor Hadley opened the program with Beethoven's Seventh Symphony, A Major, op. 92. His reading did not soar to great heights, but, all in all, it was enjoyable. Mr. Hadley and his men were very happy in Strauss's "Till Eulenspiegel" showing that Mr. Hadley leaned more toward modern music, a fact which has been apparent during former concerts.

On Sunday afternoon Mr. Hofmann was heard in his farewell concert at the Columbia Theater. His program embraced works of Schumann, Liszt and Chopin, all of which were delightfully rendered. Especially beautiful was the Liszt B Minor Sonata.

Its Greatest Season

With Fritz Kreisler, the violinist, as soloist, the San Francisco Orchestra will next Friday give its last concert, but one, of the 1913-1914 season. The current season, the third in the life of the orchestra, has been the most successful, financially and artistically, in its history. Gratifying and encouraging is the interest taken in the orchestra by the general public, and the work of the Musical Association of San Francisco, which maintains the orchestra, has now reached a point where it need no longer be looked upon as experimental.

While the patrons of the concerts of the orchestra are at all times cordial, now that it has become thoroughly established, they are becoming more discerning and critical. A high standard of excellence is demanded from the conductor and his men. There is not a pronounced liking for such "novelties" as have been given, the patrons indicating a preference for familiar numbers, and it is expected that next season's programs will be built with this in mind.

This season the assisting artists have been a most important and interesting element in the success of the orchestra, and the standards set by Mme. Schumann-Heink, Clarence Whitehill, Hofmann and others will govern the choice of soloists at all future concerts.

In Frank W. Healy, the theatrical and concert manager, the San Francisco Symphony has a business manager gifted with a world of experience. Mr. Healy has in turn been advance agent of theatrical companies, booking agent for the Bureau of Fine Arts, Chicago, assistant manager of the old Tivoli Opera House (before the fire) and business representative of the previous concert tours of Tetrassini, as well as manager of the orchestra and of artists of exceptional ability in concert in San Francisco and vicinity. Mr. Healy brought to San Francisco for first appearances Tina Lerner, Geraldine Farrar and Clarence Whitehill. He is the local manager of the Fritz Kreisler recitals.

Butt-Rumford Recitals

On Sunday afternoon Clara Butt and her husband, Kennerley Rumford, appeared in their second recital at the Scottish Rite Hall in a program which proved very pleasing. These two singers have a large following in San Francisco, obtained from their visit of last season, and their recitals are causing much interest. On Tuesday evening their third re-

cital was well attended and new enthusiasm was aroused by the delightful presentation of several numbers new to San Francisco audiences. William Murdoch, the Australian pianist, who is appearing with Mme. Butt and Mr. Rumford, is winning a place for himself by his piano numbers. He gets some de-



—Photo by Bushnell

Frank W. Healy, Manager of the San Francisco Symphony Orchestra

lightful effects in Chopin and Debussy and shows a clean technic. Harold Craxton reveals great skill as an accompanist.

The Witzel Trio appeared in Oakland in a well-performed program the first of the week. Their ensemble is well balanced.

Under the auspices of the Alameda County Music Teachers' Association (Alexander Stewart, president), a program of rare interest was given last Tuesday evening. A Quintet in C Minor, for two violins, viola, violoncello and piano, op. 14, written by Herman Perlet, was given with the composer at the piano; Herman Martonne, first violin; Sidney Pollak, second violin; Nathan Firestone, viola, and Herbert Riley, cellist. Each artist performed his part as only an artist of the first rank can perform, and this quintet, which is known as the "Julian Edwards Quintet," was played in a masterly manner. Julian Edwards and Mr. Perlet were very close friends for many years, and when Mr. Perlet came to California he began this quintet as a token of friendship. The first and third movements were written first, and in these movements there are color and joy unbounded. The second movement, the *Larghetto*, was begun as Mr. Perlet heard of the very unfavorable turn in Mr. Edwards's illness, which proved fatal to him. In this the composer employs the viola for the solo instrument, and some very beautiful harmonies are heard. Soon after the finishing of this movement Mr. Perlet read the accounts of his friend's death and vowed he would not finish the quintet; but in due time he was prevailed upon to complete what was already so beautiful, and he wrote what is perhaps the most interesting movement of all.

This was the second time that the quintet had been given. Mr. Perlet has had many offers to present it in many cities. Berlin is to hear the work the latter part of this season and there is a desire to place the work before Eastern audiences.

First City to Hear "Moses"

Kenneth Croft, of London, who is working in conjunction with S. Pasquali in presenting the famous oratorio, "Moses," composed by the Pope's choir-master, Don Lorenzo Perosi, has received the following telegram from Signor Pasquali:

"Monsignor Perosi is sending chorus music for the great oratorio, 'Moses,' to be given in San Francisco. None of the music of 'Moses' has ever before left the hands of the composer, Perosi, from the Vatican, and San Francisco will be the first city privileged to hear the work outside of Italy."

Arrangements are being made to give this production in the famed Greek Theater. Mr. Croft says the chorus will consist of 1,500 voices and that soloists of renown will be heard in the leading parts. It will be sung in costume, and it is possible that the composer will be present to direct his own work. It is hoped that everything will be in readiness for the presentation not later than the Fall of this year.

In the dedication of the new organ at the First Presbyterian Church, Oakland, the music committee, under the direction of Percy A. R. Dow, has presented several concerts of merit. Benjamin S. Moore, the organist, gave a well-played program, with the assistance of Mrs. Zilpha R. Jenkins, soprano, and Mrs. Ruth Anderson, contralto. This was the inaugural recital in the new church. The following Tuesday Howard E. Pratt, with his choir of St. John's Church, presented a beautiful program and was well received. On Thursday evening Haydn's "Creation" was sung with a chorus of 200 under the direction of Mr. Dow, with Mr. Moore at the organ. The oratorio was very impressively given.

Chamber Music

The third chamber music concert of the series of three by Mrs. Robert Hughes, pianist; Hother Wismer, violinist, and Herbert Riley, cellist, was given last evening at Sorosis Hall and there was not one vacant seat. So great has been the success of this trio that plans are already being made for another series of concerts on a larger scale, and many new works have been under careful practice. Last evening's program opened with Theodor Kirchner's Noveletten Trio, op. 59. This composition, new to San Francisco, proved a delight. The Passacaglia, by Handel-Halvorsen, for violin and cello, was admirably played by Mr. Wismer and Mr. Riley. The Trio in D Minor, op. 49, Felix Mendelssohn, was the best offering of the evening, the ensemble in this number being superb. Mrs. Anna Miller Wood-Harvey, mezzo-contralto, sang several numbers.

The second concert of the Nash-Wetmore series was given in the St. Francis on Tuesday afternoon. The Brahms Sonata, for piano and violin, in D Minor, op. 108, was played with much precision by Miss Nash and Mr. Wetmore. Mr. Wetmore followed with Dvorak's Concerto for violin, which was given a good reading. Goldmark's Trio, for piano, violin and violoncello, op. 33, proved the best number of the afternoon.

Impromptu Recital by Clark

Charles W. Clark, the American baritone, who resides in Paris, has reached the Pacific Coast on his tour, which will take him practically over the United States, though he was not engaged to appear in San Francisco just now. Nevertheless, his beautiful voice was heard here in a program of English, German and French songs, which he himself did not know he was to give up to within two hours of the concert. Pavlowa, with her troop of Russian dancers, had been engaged to appear for their last program on Sunday night, and Manager Greenbaum found that they were to be late on their arrival from Los Angeles. Every seat in the house was sold and something had to be done. Mr. Rabinoff, the hustling manager of Pavlowa, met his old friend Clark in the lobby of the St. Francis and immediately received a promise that Mr. Clark would sing. This he did, and the enthusiasm he aroused showed that there is a big place for him when he returns for his scheduled recital.

Grand opera is again "in the air," and the music lover is scanning the repertoire

of the Chicago Opera Company to see what operas he can afford to expend from two to six dollars a seat upon. The repertoire is as follows:

Monday evening, March 16, "Cristoforo Colombo," with Titta Ruffo and Amedeo Bassi. Tuesday, March 17, "Aida," with Caroline White, Julia Claussen, Bassi, Polese, conductor Cleofonte Campanini. Wednesday, March 18, matinée, "La Bohème," with Maggie Teyte, Giorgini, Polese; conductor, Giuseppe Sturani; to be followed by grand divertissement, "Dance of the Hours" from "Gioconda," with Rosina Galli. Wednesday evening, "Louise," with Mary Garden, Leon Campagnola, Hector Dufranne and Louise Berat; Cleofonte Campanini, conductor. Thursday, March 19, "Hérodiade," with Caroline White, Campagnola, Julia Claussen, Crabbé, Huberdeau; conductor, Charlier. Friday, March 20, "Thais," with Mary Garden, Dufranne, Campagnola, Huberdeau; conductor, Campanini. Saturday, March 21, "Cavalleria Rusticana," with Rosa Raisa, Venturini, Federici, Ruby Heyl; conductor, Sturani. Followed by "Pagliacci," with Titta Ruffo, Jane Osborn-Hannah, Bassi and Crabbé; conductor, Sturani. Saturday evening, "The Jewels of the Madonna," with Carolina White, Bassi, Polese, Louise Berat; conductor, Campanini.

Sunday, March 22, "Parsifal," with Julia Claussen, Marak, Whitehill, Allen Hinckley, Scott, Dufranne, Ruby Heyl, Grundgand, Crabbé, Margaret Keyes, Venturini, Desire Defrère, Minnie Egner, Helen Warrum, Mabel Riegelman, Cyrene Van Gordon and Beatrice Wheeler; conductor, Campanini. Monday, March 23, "Tosca," with Mary Garden, Campagnola, Polese; conductor, Campanini. Tuesday, March 24, "Lohengrin," with Rosa Raisa, Julia Claussen, Marak, Whitehill, Scott; conductor, Campanini. Wednesday, March 25, "Il Barbiere di Siviglia," with Titta Ruffo, Florence Macbeth, Giorgini and Scott; conductor, Sturani. Thursday, March 26, "Manon," with Mary Garden, Campagnola and Dufranne; conductor, Charlier. Friday, March 27, "Don Giovanni," with Titta Ruffo, Caroline White, Alice Zeppilli, Rosa Raisa, Giorgini, Huberdeau, Trevisan, Scott; conductor, Campanini. Saturday, March 28, matinée, "Madama Butterfly," with Maggie Teyte, Bassi, Polese, Margaret Keyes; conductor, Sturani. Saturday evening, gala farewell performance.

FREDERIC VINCENT.

RECITAL BY MACMILLEN

Violinist Astonishes Even His Admirers by His Work in Evanston

CHICAGO, Feb. 16.—Francis Macmillen's rentrée in Chicago, or rather near Chicago, was accomplished not in public recital or in an appearance with orchestra, as one might have expected, but in a private recital before the Woman's Club of Evanston, in the series managed by Rachel Busey Kinsolving. This performance closed the series, and according to several of the subscribers was one of the most successful this season.

The young violinist has improved materially in his playing since his recent studies with von Auer at St. Petersburg. His program opened with the "Symphonie Espagnole" of Lalo, and Macmillen gave this somewhat hackneyed selection with a verve, a vigor and a warmth of temperament that astonished even his most devoted admirers. The succeeding numbers but served to deepen the impression, and encores were demanded vociferously. Mr. Macmillen played a dainty little morceau entitled "Causerie," of his own composition, and later gave the Mozart gavotte in response to insistent applause. The entire program proved interesting, and Mr. Chotzinoff, remembered for his signally good work with Zimbalist, rendered adequate accompaniments.

M. R.

Augette Forêt in Waldorf Musicale

Pronounced success was won by Augette Forêt with her *chansons en costume* at the Waldorf-Astoria on February 11. Appearing in the dainty attire of the period of the songs which she sang, this new "vest pocket" prima donna provided a treat for the fashionable audience. In the *petite marquise* costume, which she devised, Mme. Forêt was charming.



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BOSTON NEW YORK



Dear MUSICAL AMERICA:

In all the controversy which has been waged over the propaganda which you and your editor have been making, to the effect that during the last generation this country has made such remarkable progress in musical knowledge, culture and taste (with which we must also associate the extraordinary expansion and development of our musical industries, which to-day lead the world, not only in quantity, but in quality)—in all the rumpus, including the fake indignation meetings in Berlin to establish a false accusation to the effect that you had made attacks upon the virtue of the American girls studying music in Europe, made by unscrupulous notoriety-seeking music teachers, nothing has so far been said regarding the attitude of the reputable, conscientious German musicians and music teachers who have helped to make, in times past, as well as now, the unequalled reputation of Berlin as a musical center.

Fortunately, not only from my own knowledge, but from recent advices from Berlin, I am enabled to enlighten you somewhat on this point. The attitude of the conscientious German music teachers in Berlin, and, I may add, in other cities in Germany, in this matter may be expressed by saying that they are profoundly disgusted at the entire situation. They point to the fact that in former years the general run of students, especially of American girls who came to Berlin, either to finish their education or to seek opportunity on the operatic stage, was of a high order. They had been well grounded in the United States. The majority of them had considerable musical talent. The vocal students were exceptionally blessed with good voices, as witness any prima donna who got her first start in the opera houses of Berlin and other German cities. They were a credit to their teachers. While some were not particularly blessed with means, all had a sufficiency.

Germany took pride in the American singers, and could say, with truth, that they had given them a start in careers, which, in many notable cases, developed a world renown.

Since, however, a certain class of American commercialists set up as vocal teachers in Berlin, Munich and other cities—men who were not sound musicians, who had not the German school, who lacked experience, and who, to be frank, had not been successful in their own country—an entirely different class of pupils was attracted to Germany, and particularly to Berlin.

Most of them had had very little musical training, were not serious in their desire to work, had not much money, and went over with the ridiculous idea that with a season or two of study, somehow or other, they could be turned into *prime donne* of distinction, or into pianists, or, at least, secure such endorsements as would enable them to return to the United States and secure positions as teachers in schools or conservatories, or set up for themselves, claiming to be the pupils of the various teachers of distinction who had spent their lives in giving instruction, and who had acquired a reputation for which they had every reason to be proud.

I cannot give you any idea of how the conscientious, average German teacher and musician views most of the Americans who have gone over and opened studios, and who, thus, as I have said, have induced thousands of immature, unprotected American girls to seek Berlin as a ground for exploitation.

All this is intensified by the fact that the average German woman, with her set

ways, her definite idea as to duty and what is respectable and proper on the part of a young woman, with her perhaps narrow views of life, and her splendid devotion to her husband and children, naturally regards such girls as come from the States with their free ideas as to personal liberty, not only with disfavor, but with positive apprehension, as bringing into the lives of families where they may be quartered or into the pensions where they may live an unwholesome, frivolous and, indeed, unclean element.

The conscientious German musician and teacher who takes himself, as well as his calling and responsibilities seriously, naturally views with disgust a competition on the part of notoriety-seeking Americans, who, in his eyes, lack every essential to pose as teachers; and so, when the recent agitation took place, these solid, conservative Germans held aloof.

When they learned the character of the fake indignation meetings, when they learned how the ambassador and his wife had been inveigled into giving them countenance, when they discovered, furthermore, that things had gone to such a length that a paper like the *Tageblatt* had been induced to print a fake interview with Ambassador Gerard, their indignation knew no bounds.

If those who are interested in music, whether professionally or otherwise, in the United States, have any idea that the great mass of reputable German musicians have in any way been misled to supporting the outrageous attacks which have been made, not only on your paper but on Americans generally in the German press, you are wholly misinformed.

One old, prominent and distinguished German teacher, who has successfully taught some of the best singers now on the concert and operatic stage, writes me to express his abhorrence that some of those who were prominent in the recent agitation should be accepted, for one moment, as representing the best element of the teachers of Berlin. He says in his letter:

"Think of a man posing as an authority who, not long ago, failed to be able to tell a pupil, who has since won considerable success on the operatic stage, whether she was a soprano or a contralto!"

The Germans are slow, they are conservative, and, in many ways, provincial, especially the Berliners; but elementally they are as sound as they are solid, and they hate falsehood just as they hate injustice, and when they find that they have been duped by a lot of notoriety seekers who have stopped at nothing, and so have brought shame and disgrace upon the whole German music school system, their resentment will be deep, thorough and lasting.

The strictures which have appeared in musical, and, indeed, in other papers, regarding the tendency of even our best conductors, notably of Signor Toscanini, to permit the orchestra to drown out the singers, at times, in operatic performances, appear to have borne fruit.

I notice that on Monday, in his review of a recent performance of "Tristan und Isolde," Mr. Henry T. Finck, of the *New York Evening Post*, says:

"Mr. Toscanini not only conducted with fervor, but with more consideration for the vocal parts than has been his wont."

So, you see, the protest that we have all made has borne fruit.

At the same time, I also notice that Mr. Finck does not consider that Mr. Toscanini's reading of Wagner's most impassioned score equals that of Seidl.

This brings me to say that it is a very risky business to criticise any of the distinguished Italians, including Mr. Gatti-Casazza himself, who contribute so much to make the operatic season at the Metropolitan head and shoulders above that of any other opera house the world over.

The Italians, you may not know it, love intrigue more than anything else, and to them it seems almost impossible that any expression of opinion can be made without there being some intrigue, some cabal, back of it.

For instance, if one were to suggest that in certain German operas the conviction of the majority of the critics and of the audience is that Mr. Hertz is to be preferred to the Italian conductors, at once all the Italians would get together and denounce such a statement as being part of a conspiracy to injure the illustrious Maestro Toscanini.

Should Signor Polacco, for instance, be told that his conducting of a certain opera is not quite up to the mark, promptly all his friends would rally round and ascribe it to a cabal laid by the friends of Toscanini.

Let it be for a moment suggested that in certain rôles some of our American singers are superior, promptly it is de-

nounced as a cabal on the part of the Americans to belittle the Italians.

This is very foolish, especially when one remembers that discriminating criticism on the part of an experienced, resourceful, able and conscientious critic is, in the end, the greatest act of friendship that can be shown, whether to singer or conductor. How else are they to know what they do? The old German proverb, "*Der ist mein Freund der mir die Wahrheit sagt*," holds in matters of art and music, drama and literature, as nothing else can.

It is like a mirror held up to show us our imperfections, as well as our perfected accomplishments. If there is anything that can possibly impede the progress, indeed, almost ruin a great talent, it is the indiscriminate praise of over-zealous friends.

The prima donna who, having sung perhaps persistently off the key through half an act, who is told by a doting husband or enthusiastic manager that she never was in finer voice and has never sung better, is in far more danger of ultimate failure than she who reads in a leading morning paper the truth about her performance.

All of which leads me to say that, to my thinking, when he curbs some of the exuberance of his artistic and irrepressible nature, when he realizes the terrific volume of sound that his orchestra is able to produce, when he considers, also, the limitations of the human voice, how dangerous it is for singers to attempt to make themselves heard when such an orchestra as he has plays *fff*, Toscanini will stand, as his admirers believe, peerless among the conductors of the world.

In this connection, let me say that Mr. Hageman's conducting of "Faust" the other day came in for some adverse criticism. I presume that that will be promptly put down to a cabal originated either by Hertz or Polacco, or both, to discredit him in the public estimation. As a matter of fact, Mr. Hageman is a very capable conductor, and a strong factor in the Metropolitan forces. He has not had much chance to conduct this season, and probably is a little rusty. Perhaps the criticism that he has met with will tone him up to do better work the next time.

Talking about the orchestra overpowering the singers reminds me of a story that has gone the rounds about Richard Strauss, who, in rehearsing one of his works, is said to have risen up suddenly, and shouted to the orchestra: "Louder! louder! I can still hear the singers!"

Those who read the papers know that for some time past a determined effort has been made to excite prejudice against the great Polish virtuoso, Ignace J. Paderewski, by claiming that he had subscribed a large sum of money, stated by some to be over \$20,000, for the establishment of a newspaper in Poland, to excite to hatred, and even murder, of the Jews, in consequence of which circulars have been issued where Mr. Paderewski was to appear in the far West and on the Pacific Coast, signed by several Jewish and labor organizations.

As Mr. Paderewski has come out with a formal affidavit to the effect that this report is absolutely untrue, that he has contributed no such sum, indeed, no sum whatever for any such purpose; that he never heard of the journal in question till it was brought to his notice, this should be sufficient, even for the most rabid of those who have undoubtedly been misled by false statements due to those who are very probably trying to exploit Mr. Paderewski's purse.

It would not, indeed, be the first time that such efforts have been made, and by men who had control of certain musical papers.

One may criticise Mr. Paderewski for some of his mannerisms, for keeping his audience waiting an unconscionable time, for what has been called "pounding" the

piano when he plays; but one thing must not be forgotten: that Mr. Paderewski is essentially a man of honor and a gentleman, and now that he has given out, over his signature, a signed affidavit, and stated that he has absolutely no concern with any such paper as has been suggested, it is but the part, not only of reason, but of common decency, to accept his word and to dismiss the matter, as those who know him personally have long since dismissed it as incredible, unwarranted and unjust.

Campanini, the manager of the Chicago-Philadelphia Opera Company, whose season in Chicago is said to have been most brilliant and successful so far, is confiding to intimate friends a story to the effect that the Metropolitan management inquired of him as to the price at which they could obtain, for some appearances, Muratore, the tenor, whose appearances this season have been one triumph following another.

According to Campanini, he replied to the advances made him, to the effect that he was not willing to sell his noted tenor, but would exchange him for Caruso. This promptly put an end to the negotiations. I do not know exactly why it should. While Signor Caruso has the advantage of a tremendous popularity and an almost unbroken record of success, in these later years Mr. Muratore has the advantage of youth and voice—two very great factors, when it comes to singing a great rôle.

The *New York Times*, I think it was, the other day announced in flaming headlines that a great trust of the music publishers had been formed, which gave the impression that another monopoly was about to be inflicted upon the community. When I came to read the article, I found that it by no means justified the heading—which is another instance where the modern newspaper fashion of having one man write the "story" while another man, perfunctorily glancing over it, writes the heading, does not work.

There has been no combination or trust of music publishers formed, but thanks to the good offices of Mr. George W. Maxwell, an Englishman who has resided in this country for a number of years, representing several very prominent music publishing houses in London, and who more recently has transferred his activities to the representation of the great house of Ricordi, of Milan, the publishers have got together in a combine to enforce the collection of royalties for such publications as are used, whether by singers or instrumentalists or by orchestras or managers of opera or concert companies.

As this is not only in the interest of the publishers, but of the composers, it surely is a move which should meet with public approval. Hitherto compositions even of distinguished composers, not to speak of others, have commonly been seized upon and taken up for performance by anybody and everybody, without the slightest idea of recompense, either to the publisher or to the composer.

France and other foreign countries have long had societies for the protection of authors' and composers' rights, so it is pre-eminently proper that there should be such a society, such a combination of publishing houses in this country, and of the representatives of foreign publishing houses, as would secure a fair return for the work of the composer, and the enterprise and capital invested by the music publisher.

It is now officially announced that a six-night carnival of music, during the week of March 3, to be given at popular prices, under the management of Julius Hopp, is under the direct protection of the *New York Evening Sun*. It had been stated that

[Continued on next page]

FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 180 Operas, and 5 Ballets; the *very latest* announced operas such as "Monna Vanna," "L'Amore dei tre Re," "Cyrano de Bergerac," "Mme. Sans-Gene," "Zingari," "Elijah," "Zaza," "Kuhreigen," "Madeleine," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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HENRY L. MASON, 188 Bay State Road, BOSTON

MEPHISTO'S MUSINGS

[Continued from page 7]

this series of concerts, in which the Arion Society and the Brooklyn Choral Union, the chorus of the German Singing Society, and the choruses of several of the high schools, as well as, among others, Señorita Bori, were to take part, was under the auspices of the New York Evening Mail. It has since been publicly announced that this is not so, but that the credit for the assistance which has made this festival possible belongs to the publishers and editors of the Evening Sun.

What with the popular free concerts given some time ago by the New York World on Sunday, and the very successful concerts given by the Wage Earners' Organization, under the auspices of the New York Evening Mail, some time ago, and with a festival week of music under the auspices of the Evening Sun, we have a very distinct departure in the attitude of our leading metropolitan dailies to the subject of music.

It is not so long ago that music had a very poor place in the estimation of the average editor, managing editor and city editor of a representative daily paper, whether in New York or elsewhere.

It is certainly true that the daily press is beginning to appreciate the vastly increased interest in music taken by the people. In this country the press does not endeavor to create public opinion or taste in anything, unlike the press in England, or France, or Germany. In the United States the press has its ear to the ground, and endeavors, carefully, to reflect public opinion, rather than to create it.

The action, therefore, of leading journals in promoting large musical entertainments at popular prices is not only a sign, but proof positive, that the development of musical knowledge and taste, the development of the love for music which your Editor is doing so much to bring home to the people in his public addresses, has substantial basis of fact.

Owing to the sudden departure of Thibaud, the violinist, who was compelled to return to Europe, through the death of

his father, and a rumpus between the Symphony Society and Ysaye, your charming friend, Miss Kathleen Parlow, has had two tremendous opportunities which otherwise would have been lacking in her season.

The constantly growing vogue and popularity of this modest and unassuming artist demonstrates, even in these days of réclame and exploitation, that a young girl, almost unheralded as she was, can come to New York, win success and start upon a career almost unexampled in its series of triumphs.

Miss Parlow, it will be remembered, when she first became known to us, had little advance notice, and no money was spent to exploit her in the press. She appeared almost unheralded and stood right squarely upon her own merits.

The enthusiasm which she aroused was ample proof that we have reached that height of artistic appreciation where we know a great artist when we hear her, even without having been told beforehand that we are going to hear something extraordinary, even when she does not come to us with the hallmark of a tremendous foreign reputation.

That was a very pretty compliment paid your Editor by Margaret Woodrow Wilson, when she came, with a party of friends, from the White House to hear his address at the New National Museum in Washington, even when a terrible storm was raging.

The unaffected, kindly interest taken by the President's family in about everything that has any value has greatly endeared them to the mass of the people, not alone in Washington, but elsewhere, who read about them, and it will be an asset—don't forget it!—should the President desire to shorten his life by running for a second term.

Did you ever pause to think, for a moment, what that man must have gone through, during the Mexican civil war, and what a tremendous amount of courage it must have taken to have resisted popular clamor and refrained from interference?

Perhaps he thought of Mexico as Em-

peror William is said to have thought of Morocco, when he said:

"The whole of the country was not worth the bones of one of his Pomeranian grenadiers."

Your
MEPHISTO.

COMPLETE CAST FOR
"JULIEN" ANNOUNCED

Metropolitan Première to Take
Place Next Week—Charpentier
Not to Attend

As was stated last week, Giulio Gatti-Casazza, of the Metropolitan Opera House, will present Gustave Charpentier's new opera, "Julien," in its first American performance on Thursday evening, February 26.

It is not thought that M. Charpentier will come to America for the première as he had intended. He has not been in the best of health lately, and it is said that he fears the ocean voyage.

This will be the first production of "Julien" outside of Paris. Caruso will have the title rôle, which will keep him on the stage for almost the entire progress of the opera. Miss Farrar, who studied the opera with the composer and received his warm praise, appears in the Prologue as *Louise*, with whom Charpentier's opera of that name has made the public familiar, and in the succeeding acts appears in turn as a *Vision of Beauty*, a *Young Peasant Maid*, a *Grandmother* and a *Girl of Montmartre*. Mr. Gilly, the leading baritone of the cast, has a triple rôle—the *High Priest of Beauty*, the *Peasant* and a *Paris Street Fakir*.

"Julien" will be conducted by Giorgio Polacco, who studied the score with the composer. The stage management will be in the hands of Jules Speck, the chorus rehearsals have been conducted by Giulio Setti, the scenery was painted by Paul Paquereau of Paris and the costumes were made by Mme. Museum of the Metropolitan Opera Atelier after designs of the Opéra Comique. Stage appointments and lighting effects will be in charge of Technical Director Edward Siedle. Including the intermissions, the opera will last a little over three hours.

"Julien," as is indicated, is a sequel to the composer's "Louise." It consists of four acts, divided into eight scenes, the first of which, a prologue, shows the poet and his sweetheart in the Villa Medici, Rome, where he is engaged in finishing his plans for a work he hopes will make him famous. He falls asleep and the scenes that follow reveal his dream. They are entitled in order Enthusiasm, Doubt, Impotence and Degradation and are symbolic of the interior life of the poet or artist who starts out with the noblest ideals, experiences a period of unproductiveness, loses faith in himself and in all his early aspirations and finally in desperation seeks oblivion in the sordid pleasure of the ignoble.

The cast at the Metropolitan follows:

Julien.....	Enrico Caruso
Louise.....	
Beauty.....	
A Young Peasant Girl.....	Geraldine Farrar
The Grandmother.....	
A Street Girl.....	
High Priest.....	
A Peasant.....	Dinh Gilly
A Fakir.....	
Stone Breaker.....	
Bell Ringer.....	Paolo Ananian
Voice from the Abyss.....	
Acolyte.....	Albert Reiss
Priest.....	
Voice of the Abyss.....	Lambert Murphy
A Laborer.....	Angelo Bada
A Wood Chopper.....	Pietro Audisio
Waiters.....	Vincenzo Reschiglian
A Peasant Woman.....	Jules Bayer
A Girl.....	Maria Duchène
	Jeanne Maubourg
	Rosina Van Dyck
	Louise Cox
	Vera Curtis
Dream Maidens and	Marie Mattfeld
Chimeras.....	Sophie Braslau
	Maria Duchène
	Lilla Robeson
	Rosina Van Dyck
Fairies.....	Louise Cox
	Sophie Braslau
Conductor.....	Giorgio Polacco

Vera Barstow Guest of Connaughts in
Ottawa

Vera Barstow, the popular violinist, was invited by the Duke and Duchess of Connaught to play on February 19 in Rideaux Hall, the vice-regal residence in Ottawa, Canada, with Walter Kirschbaum, a pupil of Busoni, and the violinist's former teacher, Luigi von Kunits, as assisting artists. A special royal Pullman was sent to Toronto to convey the artists to Ottawa.

HENRY DANGÈS

BARITONE

In performances at the Boston
Opera House

Among French baritones of most repute, we must mention Henry Dangès, who is singing this season at the Boston Opera. Sadly handicapped by a cold at the time of his arrival in America, Mr. Dangès could not, at his début here, do full justice to his great talent. Truly, this great artist has lived up to his big reputation which he acquired in Europe through his performance in *Thais*, *La Bohème*, *Samson and Delilah*, and *The Tales of Hoffmann*.

Henry Dangès above all, a sincere artist, whose principal good qualities lie in a voice of soothing timbre, and in truth of interpretation, simple and natural, never approaching affectation, but which is always a truthful representation of the characters he is interpreting.

He has sung on the best known stages of Europe; in Paris where he was protégé of the Opéra Comique, and at the opera in Aix-les-Bains, Brussels, Cairo, Monte Carlo. He was for seven years foremost baritone in all the great productions at the above opera houses. His repertoire consists of no less than 110 rôles, both in Italian and French.

The following is what the various critics have said regarding the performance of Mr. Dangès in the various cities:

Rheingold.—Mr. Dangès, a remarkable singer and actor, was a splendid Alberich. We can count this artist among the most intelligent; he is excellently equipped to interpret both the works of Wagner and the more modern music dramas.

Carmen.—Dangès, as Escamillo, has an admirable voice, alluring and tender. He is an artist of impeccable talent, who well earned the unanimous ovation given him by everyone for the Toreador Song.

Zampa.—Henry Dangès, in the rôle of Zampa, strongly reminded us of that celebrated baritone, Victor Maurel. He possesses, like Maurel, striking stage-presence, an incomparable authority and spirit, and he sings with a superb voice and great talent.

TOSCA

La Riviera.—The Hon. Henry Dangès carried off the honors of the evening. From the arrival of *Scarpia* in the first act to his death, he commands the stage with his artistic masterfulness and unequalled domination. Dangès *Scarpia* is, from a scenic point of view, the best in many respects which has been seen on an operatic stage, and from other points in other respects (voice and style) it is superior to all those which I have seen. His *Scarpia* is a slice cut from a masterpiece of cold and sinister elegance and of extraordinary dramatic power. In this respect Dangès surpasses Renaud, and even all the artists who, on this scene, have appeared in this rôle. His singing is not less remarkable, and his baritone voice, of a superb timbre, was broad and ample in development whenever the rôle required it. In his style and method of singing he is the equal of Renaud, but as an actor, I repeat, he surpasses him. Henry Dangès is, in a word, the only complete, the only ideal *Scarpia* seen so far in this opera.

HAMLET

La Dépêche, Paris.—In listening last night to Henry Dangès in the rôle of *Hamlet*, it was impossible, I believe, not to think of our great national tragedian Mounet-Sully. Dangès has the same soft, yet haggard, look, the same feverish, unfinished gestures, the same abortive outbursts of passion, the same flashes of anger foundering in powerless folly. How far we are from the facile *Hamlet* of opera shouting, the blustering vulgarities of the drink song. It was a living *Hamlet* we saw yesterday, *Hamlet* full of anguish. Henry Dangès scored a great success. He was particularly remarkable by the great art with which he sang and acted the great scene of the Oratory which drew forth unanimous applause.

TANNHAUSER

Adolphe Julien, music critic for the leading Paris evening daily, "Les Débats," and who is a recognized authority in this city, wrote of Dangès in the rôle of *Wolf-ram*: "Henry Dangès reveals himself a gifted and clever singer and an actor of rare talent who succeeds in casting strong light on the poetic character of the knight who sacrifices his love for Elizabeth to his friendship for *Tannhäuser*. His attitude, his intonation, his facial expressions, his gestures all prove that he feels, that he understands this wonderful rôle, and I cannot congratulate him too much on this accomplishment, for this is so rarely met with in baritones who interpreted *Wolf-ram*."

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Ten Rôles Mastered in His First Opera Season, Kingston's Record

Without Moment of Previous Operatic Training, English Tenor Sings Many Varied Parts During Seven Months at Century—Absorbing Music of Each Opera as It Occurs in Schedule—Bandsman's Duties as Preparatory Training

WHEN Morgan Kingston came to America last Autumn to join the Century Opera Company, he had never set foot upon an operatic stage. Allow some seven months to elapse and—behold! When the English singer returns to England in the Spring he will have mastered the tenor rôles in ten operas and impersonated them on the Century stage. Next season Mr. Kingston adds five more rôles to his Century repertoire, making a total of fifteen parts acquired in eighteen months by an artist who previously had not had one moment of operatic experience.

Those operas already sung by the tenor, as enumerated by him at his New York hotel the other morning, consist of "Aida," "Lohengrin," "Tosca," "Samson and Delilah," "Carmen," "Bohème" and "Cavalleria Rusticana." In addition he is to do "Pagliacci," "Tannhäuser" and "The Jewels of the Madonna," with probably another work added. "Isn't it too bad," reflected Mr. Kingston, "that I'm unable to make use of several Wagnerian rôles in which I am already 'up.' Some of these I sang in concert form in England, and one or two I studied in German."

"Originally I came over here to remain seven weeks," related the tenor, "and I was to be prepared to sing but three rôles—*Rhadames*, *Lohengrin* and *Samson*. Now, here I am with seven rôles already sung. That means that as soon as one part has been presented I must start in to master the next one. How do I accomplish this? Well, I start in with Miss Edwardes, my teacher, and we go at the score of the opera, hammer and tongs, mastering it phrase by phrase until it's impossible to absorb any more. After that one needs a walk and plenty of fresh air as a bracer."

Scant Relaxation in Opera Season

"Sometimes a shift in the Century schedule may make it necessary to work up a part in less than two weeks. The strain is beginning to tell on me, and I feel that my brain is somewhat tired. One of the reasons why I wanted to come to America was to see your country, but, do you know, I've been so busy working on these rôles that my only relaxation has been a trip down to Long Beach, a day of golf at Ardslev, and my singing for Mrs. Wilson at the White House." Aprons of the latter, Mr. Kingston proudly exhibited the miniature gold harp which he had received as a sort of informal "decoration" from the President's consort.

"I've had an offer to sing opera in English this Summer in America," continued Mr. Kingston, "but you may believe that I'll relish the chance to get a six weeks' rest in England after this strenuous season. I've got several concert engagements over there, and this vacation will be absolutely necessary."

Mr. Kingston's attention was directed to the various comments which have been made on his growing dramatic ability. "Have I been studying that side of the work?" he echoed. "No, I suppose that merely appearing on the stage thus often has given me more ease. A friend of mine in the company has been giving me some pointers now and then, but I haven't time to take up acting as a study. That will be all very well next season when I have gained thorough confidence in the musical interpretation of my rôles. Then I want to take lessons with a master of dramatic technic,

but it is impossible to give full attention to the details of acting until the musical part of the work becomes almost subconscious."

It is only three years last November since Mr. Kingston left the mines of



Right to Left: Morgan Kingston, English Tenor, Mary Jordan, Contralto, of the Century Forces, and Evelyn Edwardes, Mr. Kingston's Teacher. Photograph Made on Roof of Mr. Kingston's Hotel.

England for concert and oratorio successes, followed by an operatic career. The former collier declares that one reason for his being able to progress so far in that time is that as a young man he played in a prize-winning brass band of England. "As Wagnerian excerpts were frequently the test pieces in our contests I got a knowledge of the 'inside' of Wagner's works and other operatic music such as has, I believe, been valuable to me."

"Whatever success I have won in America has been due in a large measure to the Aborns," testified Mr. Kingston, among other tributes to the Century's managers. "I regard them not only as

managers but as friends. I'm sure they will prove to be artistic enough and that we shall make opera in English a fixture. The Aborns realize that there is room for improvement at the Century, but they believe (and, I think, rightly) that the first thing to do for the cause of opera in English is to make it a financial success. They hope that the books will show at the end of this season, if not a profit, at least no material losses. One of their intentions is to have eventually an American chorus, so that its enunciation in English may be acceptable. This will not be possible, of course, until there are enough native singers who are familiar with the music of the different operas."

Approves Mr. Freund's Campaign

Mr. Kingston expressed his hearty approval of John C. Freund's campaign urging America as the place for Ameri-

can students to get their musical training, and he added that he finds Mr. Freund's description of conditions abroad to be substantially correct. The tenor instanced the case of the girl who is sent abroad for finishing study and is supplied with funds for the purpose by her parents at home. The parents eventually worry because their daughter is spending all this money and yet is not getting an appearance in public. Mr. Kingston then instanced the temptation which may come to such a girl of gaining a public hearing by submitting to some degrading proposal, and her reflecting: "They will never know about it at home. Shall I take a chance?" K. S. C.

SCHUBERT QUARTET SUCCESS

Singers Win Favor with Ensemble Work in Ridgefield, Conn.

RIDGEFIELD, CONN., Feb. 3.—The Schubert Quartet of New York, comprising Mildred Graham Reardon, soprano; Alice Mertens, contralto; Horatio Rench, tenor, and George Warren Reardon, baritone, gave a concert here last evening under the auspices of the Ladies' Aid Society of the Methodist Church.

The ensemble offerings of the first part of the evening were Fanning's "Song of the Vikings," Arne's "The Lass with the Delicate Air" and Wynne's "Amarella," in which the four singers showed themselves admirable exponents of quartet singing. They were obliged to add to their list, giving the Barcarolle from Offenbach's "Tales of Hoffman" and Sy-

denham's "Maiden and the Fleur-de-Lys." Mrs. Mertens had for her pleasing solo offerings Homer's "Banjo Song" and Stickles's "When Prue and I Went Skating" with del Riego's "Happy Song" as an encore. Mr. Rench won applause in Andrews' "Oh for a Day of Spring," with an added Tosti's "Parted," and Mr. Reardon delighted with Clarke's "Heaps o' Lickins" and Lohr's "Ould Dr. Maginn," Harriet Ware's "Mammy's Song" being his encore.

The second part of the program, devoted to Orlando Morgan's cycle, "In Fairyland," won the singers another success, the baritone solo, "Robin Goodfellow," sung capably by Mr. Reardon, gaining a repetition. Eleanor Stark Stanley presided at the piano for the singers and also performed solo pieces by Scriabine and Moszkowski with good effect.

A recent piano-recitalist in London was the Count Charles de Souza.

STOKOWSKI GIVES FIRST CONCERT IN MERIDEN

Philadelphia Orchestra and Mme. Alda Furnish Banner Musical Event of the Season

MERIDEN, CONN., Feb. 11.—Leopold Stokowski and his Philadelphia Orchestra made a deep impression on music lovers here last night when they played at Poli's Theater for the first time in this city, and though the audience was not as large as the worth of the program and interpretation warranted, its appreciation could not be questioned. The orchestra had the assistance of Mme. Frances Alda, the famous Metropolitan Opera House soprano, as soloist, with Frank La Forge at the piano.

The program showed taste and was well designed to enlist the attention of the casual music lover as well as the student. The number which won greatest applause was Dvorak's "New World" Symphony, which, while not new to Meriden, having been performed here two years ago by the local Philharmonic Orchestra, gave further joy by virtue of the magnificent reading of Conductor Stokowski. The "Venusberg" music from "Tannhäuser" and the Overture from "The Marriage of Figaro" were the other numbers; both brilliantly played.

Mme. Alda gave a charming delivery of César Franck's "Panis Angelicus" and "Expectancy," by Frank La Forge, and made a dramatic success so stirring that she graciously repeated it. Woodman's "An Open Secret," replete with piquancy and delicacy, was given with crystalline enunciation. The work of Frank La Forge at the piano was an important enhancement of Mme. Alda's contributions.

Accredited as the banner musical event of the season Manager Royce deserves praise for bringing this aggregation of musicians here, and the hope was freely expressed that an annual visit will be the rule. W. E. C.

NEW ORLEANS SYMPHONY TOUR

Orchestra to Play in Southern Cities During Spring Months

NEW ORLEANS, LA., Feb. 9.—The New Orleans Symphony Orchestra, Severin Frank, conductor, will inaugurate its fifth season on February 15. The program will consist of the "Ride of the Valkyries" and the Overture to "The Flying Dutchman" and a work by F. P. Moller, a local composer, "Niagara" Symphony. Mr. Frank will appear as soloist, playing the Liszt concerto in A Major.

This orchestra has made great headway since its organization five years ago, and much credit is due Mr. Frank and his fine body of musicians, in the face of great obstacles, for the high standard of musicianship which it has attained. The orchestra has met with such favor that its subscription has been doubled. When the season in New Orleans ends, the orchestra will leave for an extensive tour through the South during the months of April and May.

The following officers have been elected for the year: Mrs. P. A. Balmer, president; Paul Holler, treasurer; William Crawford Wright, secretary, and Stella Melchior, assistant secretary, besides an active executive committee.



REINALD WERRENATH

Boston Evening Transcript, Jan. 16, 1914.—"His voice was rich and pure at the bottom of the register as well as at the top, and his intonation was perfect."

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MUSICAL AMERICA'S OPEN FORUM

Revolutionary Methods Necessary, Says Charles Wakefield Cadman

To the Editor of MUSICAL AMERICA:

Merely another "congratulatee" wanting to commend you upon the big fuss you have made over the Study Not in Europe propaganda.

When one has attained a modicum of success, after periods of study and work in one's own land, one perhaps runs the risk of being called "prejudiced" regarding either a vocal or instrumental career. So be it then! We are all prejudiced!

However, continue your radical course! Such revolutionary methods are bound to bring results wherein common sense and loyalty are handmaidens. With best regards, sincerely,

CHARLES WAKEFIELD CADMAN.

The National Federation of Musical Clubs.

Charles Wakefield Cadman,
Chairman Program Committee.
5301 Northumberland St.,
Pittsburgh, Pa.

Arnaldo Conti Adds Suggestions for Musical Independence of United States

To the Editor of MUSICAL AMERICA:

I read in the MUSICAL AMERICA, January 31, 1914, a suggestion of Mr. Albert Jeannotte, former manager of the Montreal Opera Company, for a chain of opera houses in the cities of the United States. I do not hesitate to applaud the splendid idea, to share the views of Mr. Jeannotte in the project, and to wish him complete success in a matter so important to the musical independence of the United States, which Mr. Freund so energetically supports.

Whereas, it is absolutely true that American youths may easily find here the same musical education as in Europe and that America has a number of musical institutions, schools, choral societies, symphonic orchestras through which talented students may obtain their education and opportunity to show their virtuosity, it is not the same in operative matters. Hundreds of girls working year after year in hundreds of conservatories, with thousands of teachers, after giving all their might, all their enthusiasm and often all their money to study, eagerly desire to reap the just profit and look for a theater in which to make their debut. But where shall they find it? Not in America. America has three serious opera houses—the Metropolitan in New York, the Boston Opera House and the Chicago house. These theaters are too important, too big, too expensive to admit débutantes; and there are only three. Whence the necessity of more houses, according to the plan of Mr. Jeannotte.

If we do not wish our girls to go abroad we must give them the opportunity to make their career at home. We must build the houses adapted to this end.

However, during the realization of such a beautiful project, our young singers will have to go to Europe, where they will be exposed, not to the awful dangers quoted by Mr. Damrosch, but to many difficulties caused by their imperfect knowledge of the language and customs of a foreign country. But it is necessary to state that the chief cause of their disappointment is their artistic failure due to insufficient theatrical preparation.

We have here a quantity of eminent teachers, a thousand of (so-called) opera schools, but no one true opera school. Although the study is serious and well done, although pupils know the operas of their repertoire musically well, they must, before facing the public, sing with the orchestra, familiarize themselves with the baton of the conductor, accustom themselves to the ensembles, learn to act, to "feel" the rôles, to dress, to "makeup," to walk, etc.

There must be an institution deserving the protection of American philanthropy, a real opera school, with its stage, its orchestra, its chorus, its scenery, its costumes, etc. The singers coming from such a school would be strong and sure of success. American generosity must provide such an ideal school. Then if Mr. Jeannotte's chain of opera houses is realized Mr. Freund will see the complete "musical independence of the United States."

ARNALDO CONTI.

Boston, February 7, 1914.

Tearing Off the Foreign Label

To the Editor of MUSICAL AMERICA:

Thank you for your efforts to "tear off the foreign label." We have worshipped musical Europe long enough and have paid a very high price for the privilege.

Nothing but good can ultimately come of your campaign. I, personally, can worry through life if I don't hear another foreign artist. With all good wishes I am, sincerely yours,

JOHN W. PHILLIPS.

(Director Voice Department,
Fremont College.)

Fremont, Neb., Feb. 4, 1914.

Sounding the Right Key Note

To the Editor of MUSICAL AMERICA:

For some time I have been reading your articles concerning the musical conditions both in this country and in Europe with keenest interest.

Without a doubt you are sounding the right key note, and I believe you have the warmest support in this good work of every sincere and conscientious musician.

I believe you are to-day by far the greatest benefactor for the Musical Uplift of America. With best wishes I am, very truly yours,

B. M. SIMS.

(Director Conservatory of Music,
Lexington College, Lexington, Mo.)
February 4, 1914.

On the Way to "Unparalleled Success"

To the Editor of MUSICAL AMERICA:

I invade your sanctum only for the purpose of congratulating you upon the splendid fight you are making for American music and music in America, and further for the courage you have exhibited in pronouncing American musical independence. Civically and socially America has appropriated everything that is good in the old world, and it can and will do the same thing in music.

America is far and away ahead of all other countries in inventive genius and initiative in all things. There is no doubt that a general awakening of the musical spirit in America, if given proper direction, will lead to unparalleled success.

America has arrived at that age at which music will become a greater factor

in our national life. You have thousands of coadjutors in the United States who, while they feel thankful to you, will not take the trouble to tell you. Here's best wishes to you in the great work you have set out to do. From one in the audience.

A. L. SPONSLER.

(Secretary Kansas State Fair.)

Hutchinson, Kan., Feb. 10, 1914.

A Protest from George E. Shea

To the Editor of MUSICAL AMERICA:

It is foolish, I know, to attempt to stem the tide of denunciation of European music study for Americans that is now swelling in your columns. Better let it exhaust itself, and then, perhaps, you all will come to a less exaggerated view of this matter, so this is my last protest.

It would require reams to answer each wild statement.

This week you publish Miss Kathleen Howard's excellent and dignified letter of defense, but you also commend editorially Mr. Seagle's reported statements in the *Times* (New York) of October 19, 1913. These statements amount to this: "In order to sing in Paris you must, if an American man, pay with money; if an American woman, pay with money, or honor."

Mr. Seagle himself sang at the Philharmonic concerts in Paris. Did he pay? His master, de Reszke's pupils, Miss Teyte and Miss Petersen have sung respectively at the Opéra-Comique and at the Gaité. Does Mr. Seagle know that they paid—and in what coin?

I ignore the extent of Mr. Seagle's personal experience in singing in the French provincial theaters. My wife, Mme. Chais-Bonheur, is at present singing in "en représentation" in the provinces—at Nancy just now—and she is always paid and has never bought press notices. It is a few years since I have sung in public here, but when I sang *Kurwenal* in Lamoureux's "Tristan" performances in Paris I was paid in hard cash—and my entire salary, although illness had prevented my appearing in the majority of the performances.

In the French provinces I was always paid a reasonable, if not a star salary as baritones go (\$300 a month). I have a number of good press notices for which I never paid a sou. So that if, as Mr. Seagle says he knows, you can buy rapacious press notice in France you can also obtain good ones free if you merit them.

By the way, are there no musical papers in America which will publish your portrait and praise for a consideration?

Mr. Seagle is quoted as saying: "Almost any artist can appear in the smaller towns in France (in opera, I presume) by paying the local manager 200 or 250 francs. There are plenty of these managers whose chief source of income is in this custom." Plenty! In the French towns the manager of the local opera is appointed by the municipality. He signs a contract (*cahier des charges*) with the municipality and deposits forfeit money sufficient to guarantee at least a month's salary to principals, chorus, orchestra, etc. If this manager is not satisfactory he is "fired." If he engages artists whose only talent is their willingness to pay 250 francs per he will have bricks thrown onto the stage by the gallery gods and his receipts will drop to zero.

Finally, as for paying to sing, why, it is just the Americans—I regret to say—who, in their desire and haste to sing on European stages, have brought that idea, and the money to back it, into France. Anything to get appearances and press notices in a hurry has been their method and now they turn aside with a disgusted "Lord, I thank Thee that I am not as these!" Your truly,

GEORGE E. SHEA.

Professeur de Chant,
5 Rue Gounod,
Paris, January 27, 1914.

Making Students "Sit Up and Take Notice"

To the Editor of MUSICAL AMERICA:

I had the pleasure of reading about your lecture and the newspaper comments. Your address was strong and calculated to make students in the arts and science of music "sit up and take

notice." I have, for years past, thought that going to Europe—at least for beginners—was more of a "fad" than a useful practice, and it is pleasant to know that there is some one able and strong enough to tell the people so. I congratulate you on your work. Yours truly,

F. F. MACKAY,

(Director National Conservatory of Dramatic Art.)

New York, Feb. 10, 1914.

Time for the Awakening

To the Editor of MUSICAL AMERICA:

More power to your tongue and pen in your propaganda for the musical independence of the United States. It is about time that Europeans and Americans both woke up to the real facts of the case. Yours in all sincerity,

A. J. STEPHENS.

Fargo Conservatory of Music.
Fargo, N. D., Feb. 6, 1914.

Urges Good Music at Low Rates

To the Editor of MUSICAL AMERICA:

I wish to thank MUSICAL AMERICA for upholding American musicians.

Please preach high grade musicales at low rates, especially orchestra concerts. Many students who are rich musically but poor financially cannot attend the fine concerts on account of the exorbitant prices.

My musical history class enjoys Miss Brower's articles. MUSICAL AMERICA is the best music journal published in the United States. (Miss) B. DITZLER.

6223 Elizabeth Avenue,
St. Louis, Mo.

San Francisco Claims a "First Time"

To the Editor of MUSICAL AMERICA:

On page 35 of your issue of January 31 you publish a notice of a woodwind chamber music concert in which you state that the Ludwig Thuille Sextet for Winds and Piano "was heard for the first time in this country," etc.

Permit me respectfully to call your attention to the fact that this work was publicly given here under the auspices of the Pacific Musical Society one year ago, the writer having had the pleasure of playing the flute part in this truly delightful work at the time.

[Continued on next page.]

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PAOLO GUETTA PROFESSOR OF SINGING

On the Examining Board at the Conservatorium G. Verdi. Author of:
Il canto nel suo meccanismo—Ediz. U. Hoepli. Dalle antiche norme e dalle nuove—Ediz. G. Ricordi & Co.

Of which **ALESSANDRO BONCI** writes:

Dearest Master:
The ideas you express on the teaching of singing in your "Dalle antiche norme e dalle nuove" corresponds so exactly to those of the true School, and to mine, that as well as congratulating you most heartily, I wish, for the sake of the revival of this Italian Art, that all may follow them. Alessandro Bonci.

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"MUSICAL AMERICA'S" OPEN FORUM

[Continued from page 10]

I call this to your attention as well as the fact that San Francisco has many "first time" performances, in opera, as well as concert, for which she somehow fails to get credit.

It may be of further interest to you to know that the beautiful Brandt-Buys Quintet for Flute and Strings will shortly be given here for the "first time" in America, as far as the writer has been able to determine. Yours truly,

ELIAS M. HECHT.

San Francisco, Feb. 4, 1914.

In Behalf of Music Publishers

To the Editor of MUSICAL AMERICA:

The communication in your issue of February 7 relative to the payment of royalties by American publishing houses seems hardly worthy of notice, if for no other reason than that the author of it has failed to sign the article; but, on the other hand, it is manifestly unfair that its statements should go unchallenged.

To assail the integrity of well-known and honorable firms, without proofs of the assertion made, is probably the work of a disgruntled person whose compositions have failed to interest either publisher or public and who thus gives vent to his disappointment.

I have every reason to believe, after years of experience, that the recognized leading publishers are both upright and reliable, and that successful composers the country over will confirm this opinion.

To impugn the good faith of men who have done so much for the musical interests of this country without substantiating the charge is a malicious act, unless one may be charitable and ascribe it to ignorance. Yours sincerely,

GEORGE B. NEVIN.

Easton, Pa., Feb. 6, 1914.

Vocal Teaching Problems

To the Editor of MUSICAL AMERICA:

I have read the letters which have appeared from week to week in the Open Forum, particularly those regarding the status of the vocal teacher.

My interest has been aroused from the first and I have been waiting in vain for something tangible in the way of a solution.

Dr. Muckey claims to have discovered something which he tells us every vocal teacher should know, placing particular stress upon the structure of the vocal apparatus.

Others would propound a set of questions to be answered.

It strikes one that all this is very much beside the mark. Dr. Muckey has not discovered anything new. Every vocal teacher worthy of the name understands the physiological structure of the vocal apparatus, and sees to it that his pupils get a thorough understanding of it. But this is only preliminary to the real work of making a singer. This knowledge in itself does not enable the student to sing.

Dr. Muckey in announcing a lecture says that "resonance is far more important than breath control," thereby laying stress upon one particular point.

The truth is that in singing there is no such thing as the "most important point," as each particular point is interdependent upon all the others. The action of the various organs in singing is complex and therefore in order to build up a perfect instrument it is necessary to secure co-ordination. This is the vital issue and the end toward which all real voice training leads; co-ordination of breath—pitch, the cavities of the head, the organs of articulation and the musical phrase to be expressed. To make all these work as one under the

control of the will is a process requiring time, infinite care and patience, positive knowledge on the part of the teacher and intelligence and talent on the part of the pupil.

The pupil must be given fundamental principles with which to work. Improvement in tone quality becomes apparent to his ear and not to his eyes. Were he to follow Dr. Muckey's advice and depend upon photographs of his tones (to see how much like the "standard good tone") he might as well plug up his ears and begin to cultivate a "musical eye" instead.

The great problems which all vocal students are eagerly seeking to solve is "How?" and "Why?" rather than "What?" In these days with their many opportunities for hearing good singers most of them know "What" they want. The question they are all asking is "How?" and this is the teacher's duty; to show them "How."

The real vocal teacher is equipped by study, experience and special gifts to show them "How," from the building up of the abdominal walls to the finished interpretation of an operatic aria. Singing is a combination of physical and spiritual forces. Without a fine technique and splendid reserve force there can be no proper expression of what the singer feels within.

The problem of eliminating the "Fake" is a difficult one and is not to be accomplished by means of any set of examination questions. He is far too cunning to be caught in this way and will glibly answer these questions with an array of technical terms that will make your head swim.

If you are really desirous of bettering conditions, just train your editorial guns on the "Vocal Coach." The fellow with the piano technic who having played accompaniments for a few good singers, finds "coaching" more lucrative and less irksome than teaching piano. Make these fellows stick to their own field.

What we sorely need in America is a standardized English for singing. Our French and Italian confrères have the advantage of us in this respect, and that is why their languages are more vocal. The French and Italian student is compelled to make an analytical study of the standard literary language and thereby he eliminates the articulatory imperfections acquired by imitation in childhood.

Here is something upon which the vocal profession could agree and I should like to see you begin a propaganda for it. With this as a basis an American school of singing would not be impossible by any means. All vocal schools are largely influenced by the language and we should adapt our English to the laws of singing.

BERNHARDT BRONSON,

558 Jefferson Street, Milwaukee, Wis.
January 29, 1914.

Suggests Chain of Opera Houses for the South

To the Editor of MUSICAL AMERICA:

As an admirer of opera it seems apropos to say a few words of approval for the road companies, such as the former Aborn English Opera Company and the present San Carlo Opera Company. In the South, excepting Atlanta and New Orleans, we have no opportunities of hearing opera in any form, hence a percentage of our music-lovers are exceedingly grateful to the traveling organizations. Both the above companies have provided very creditable attractions at reasonable prices and have deserved very liberal patronage and support. It was indeed a source of regret to note the small houses which greeted the San Carlo Company at their recent appearances in Birmingham, presenting "Lucia di Lammermoor," "Rigoletto" and "Il Trovatore." The audiences compensated in enthusiasm for the small gatherings.

As this is the only chance Birmingham will have of hearing grand opera it is a source of regret that these very

creditable productions were enjoyed by so few, especially when you consider the capacity houses which greeted Anna Held and Gertrude Hoffman in their edifying "revues." In presenting the older operas the reduced orchestra is not so very noticeable, but Director Giuseppe Angelini deserves great praise for the results derived from his limited orchestral resources.

Upon a recent visit to New Orleans I was greatly impressed with the extreme (almost Latin) enthusiasm at the old "French opera house." This suggested to me that the time is ripe to inaugurate a chain of opera houses throughout the South. One, including Mobile, Montgomery, Birmingham, Chattanooga, Atlanta, Nashville and Memphis, could operate from a central house in New Orleans. In practically every one of the above cities there is not a single first class playhouse for dramatic purposes. Heaven knows, we need them!

Two seasons ago, when the Russian Dancers were in Birmingham, the orchestra, directed by Mr. Stier, had started playing and the curtain had risen, but the din of the soft drink and candy peddlers continued. Finally one of the musicians from the orchestra pit hissed sufficiently to cause silence.

During the recent engagement of the San Carlo Company the introductory music to each act was spoiled by the rival tune: "Ice cold lemonade! Chocolate almonds! Chewing gum! Salted peanuts," etc.

Such things may go at a circus, but not at the first playhouse. Give us clean, well-built playhouses. Such places could be used two weeks each year (one in the Fall and one in the Spring) for opera and for regular drama during the interim, as is the case in the smaller German cities, Essen, for example. Such places could give opportunities to young American singers; local choruses could be maintained and then, by education, we might come to substitute worthier music in the American home for the ragtime which at present entertains our young people. May MUSICAL AMERICA continue its crusade against false ideals and mercenary methods which have usurped such a large place in American art. I am, respectfully yours,

ALVIN E. BELDEN.

Birmingham Medical College.

Birmingham, Ala., Feb. 12, 1914.

Spelling of Tschaiakowsky's Name

To the Editor of MUSICAL AMERICA:

Why is it that some newspapers will persist in spelling Tschaiakowsky's name "Tchaikovsky"? If the latter be the correct way, then it is strange that the famous Russian composer should himself have signed his name "Tschaiakowsky," as he did for a well-known birthday book. Yours very faithfully,

ALGERNON ASHTON,

10 Holmdale Road, West Hampstead, London, N. W.

L. M. Ruben Tells of Noted Singers Who Received Training Here

To the Editor of MUSICAL AMERICA:

I cannot tell you with what intense interest I have followed your interesting discourse and campaign in favor of American singers and teachers. My humble indorsement may seem insignificant when some of our most eminent men and women have not only accepted your views but have shown their co-operation in words and deeds. While some of our own American born singers might have taken advantage of a sojourn abroad either to fulfill engagements in concerts or opera, or learning the methods of foreign teachers, the foundation, the finishing and the success of our American born singers was made in this country, trained by American and foreign teachers residing in this country.

At the present day, we need only mention Clara Louise Kellogg, Annie Louise Carey, Minnie Hauck, Emily Wynant,

Helene Hastreiter, Adelaide Phillips, Emma Thursby, Anna Burch and numerous others, and I have had occasion lately to hear a number of young aspirants for operatic honors who have received their entire training from resident teachers, each of whom would be able to fill acceptably positions in any European opera house, and thanks to the present regime and management of our Metropolitan Opera House which encourages American talent, the time will come soon when we shall not rely on European reputation for recognition. Yours very truly,

L. M. RUBEN,

New York, Feb. 2, 1914.

The Sieveking Method of Piano Playing To the Editor of MUSICAL AMERICA:

On reading the article in MUSICAL AMERICA January 14 on Martinus Sieveking and his new method, I would like to say that this method is known in America.

Others not so prominent and so much in the limelight, but quite as worthy as Sieveking, are teaching it. We have in Atlantic City, N. J., and Philadelphia a Henry A. Gruhler, who teaches the weight system for the piano, producing practically the same results. Instead of the old method of raising the individual fingers, the tone is produced by the weight of the arm, the pressure being carried out to the finger tips, wonderful results being produced in arpeggios and groups of notes by the rotary motion of the forearm.

Mr. Gruhler claims all that Sieveking does for this method, providing the pupils will devote their time to it and work, which, of course, is understood in Sieveking's claims. Very truly yours,

Mrs. GERTRUDE N. FILER,

No. 5 N. Victoria Place, Ventnor, N. J.

LILLIAN WIESIKE'S PLANS

To Sing this Spring with Numerous German Choral Societies

Lillian Wiesike returned to New York the latter part of last week after singing in St. Louis as soloist with the St. Louis Orchestra. She received an ovation on that occasion, being recalled six times after her aria, and she also sang a group of songs.

This engagement was followed by a recital in Evanston, Ill., and an engagement at the Waldorf-Astoria in New York, February 13. She will sing a return engagement at the Waldorf the 28th and will then leave again for the South and West, singing in Baltimore, Indianapolis, Chicago, Des Moines and Salt Lake City.

Miss Wiesike expects to sail for Europe the latter part of March, as she has a number of important engagements to fill in Germany in April. These will include appearances in oratorio as soloist with prominent choral organizations. The first of these engagements will be at Chemnitz, Germany, where the work to be performed will be Novovieski's "Quo Vadis." She will sing the "Matthew Passion" music of Bach at Gruenberg, Germany. At Bremen, April 9 and 10, Miss Wiesike will sing in a performance of the "Messiah," and this will be followed by a concert in Lüdenscheid, where she will sing in the "Paradise and the Peri" of Schumann.

It is possible that Miss Wiesike will return to America in the Spring for some festival engagements, and in any event she will return to America for a recital season in the Fall.

Thriving Symphony Orchestra in Small Town of Dodgeville

DODGEVILLE, N. Y., Feb. 13.—Important work is being done musically in this, one of the smaller towns of the State. Dodgeville has an orchestra of which it is proud and which is doing much to elevate the musical taste of the community. Such works as Beethoven's Second Symphony, Haydn's "Surprise" Symphony, movements from Goldmark's "Rural Wedding" Symphony, etc., have appeared upon its programs. The success of this organization, known as the Philharmonic Orchestra, is due largely to its capable and indefatigable conductor, Mrs. W. H. Faville.

M. F. W.

Minneapolis Orchestra to Play in New York

The Minneapolis Symphony Orchestra, Emil Oberhoffer, musical director, will pay another visit East this season. The New York concert is to take place at Carnegie Hall Monday evening, March 2.

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Mme. Delia M. Valeri

HELEN KELLER "LISTENS" TO FLONZALEY QUARTET

WHILE in Detroit recently the Flonzaley Quartet had the interesting experience of playing privately for Helen Keller, the remarkable blind and deaf woman who has attained such an extraordinary degree of mental development despite her natural handicaps. The Flonzaleys were scheduled to give a public performance in Detroit and played for Miss Keller during their rehearsal period.

It was most interesting, say the members of the quartet, to note the effect of their playing on their unique audience. The first number selected was a Beethoven adagio. No sooner had the playing begun than Miss Keller's face became fairly illuminated. She "listened" attentively, though whether the sensations she experienced were physical or purely mental it is difficult to say. One thing that was especially noticeable was the

fact that the low notes afforded Miss Keller greater pleasure than the high ones. Moreover, she was quite able to distinguish the different instruments and the changes in the character of the compositions.

"The music was like the trembling of wings," was the way she expressed it. At times her ecstasy was so great that she was hardly able to remain quiet, her emotions fairly overcoming her. The experiment was tried of having her place a hand on the body of each instrument while a violin and cello duo was played, and the vibrations so received seemed to add to her enjoyment. Once in a while there were certain tones she was unable to catch, and this fact was revealed to the players by a change in her facial expression.

Only two other persons besides Miss Keller were present at the rehearsal, one of the objects of which was to test a new device by the use of which her power of sensing sound be improved.

COLD MEMPHIS PERFORMANCE

Melba, Wrapped in Furs, Sings to Audience of Five Thousand

MEMPHIS, TENN., Feb. 7.—Melba and Kubelik appeared here last night before one of the largest audiences ever gotten together in Memphis. An unusual cold "snap" caught the city just at the wrong time, for the only available building for presenting such an attraction at present is the old Madison Avenue skating rink, which the management either cannot or will not heat properly.

The affair proves that the people of Memphis are willing to support any artist who comes with the stamp of the world's approval, for they turned out in numbers nearing the five thousand mark. Neither Melba nor Kubelik seemed anxious to please this great audience, however, although perhaps one could not well blame them when affairs were so badly managed that the diva had to sing all wrapped up in furs. The fine work of Edmund Burke, baritone, and the accompaniments of Gabriel LaPierre re-

deemed the affair musically, as both gave of their best.

Members of the Beethoven Club gave an interesting program at the Goodwyn Institute last Saturday afternoon. Of special interest was the appearance of Susie DeShazo, pianist, who has been studying with Arne Oldberg at Evanston, Ill., and was recently accepted as a pupil by Mme. Bloomfield Zeisler. The young pianist played several numbers by Schumann and the first movement of Grieg's A Minor Concerto. The playing of young Francis Roubush and Gladys Coulter on the violin was also warmly applauded.

E. T. W.

Misses Sassoli and Wyman and Mr. Reimers Charm Pittsburghers

PITTSBURGH, PA., Feb. 2.—Owing to the illness of Mme. Schumann-Heink, the Schenley recital of last Friday night presented instead Ada Sassoli, harpist; Loraine Wyman, "chansonneuse," and Paul Reimers, tenor. These artists pleased a large audience. Miss Sassoli

played with great expression and drew all the beauty possible from the instrument. Mr. Reimers delighted everyone with his voice, which is exceptionally pleasing in tone and he was liberally applauded for his splendid work. Mrs. Louis Smith was the accompanist for Miss Wyman and Mr. Reimers was accompanied by Theodore Flint, both giving splendid satisfaction. E. C. S.

FINE CHARACTER DELINEATION

Alan MacWhirter Delights with Folk Songs of Great Britain



Alan MacWhirter

York clubs. In his MacDowell Club program he displayed a rich baritone voice of much resonance and faultless enunciation, so that not a single word was lost to his hearers.

His songs covered a wide range of emotion, from the pathos of the Irish Famine Song, "Over Here," to the exceedingly amusing Scotch "Laird o' Cockpen." Mr. MacWhirter is the son of John M. MacWhirter, R. A., H. R. S. A., the celebrated Scotch painter, and obtained his early musical education at the Royal Academy of Music, London, and later studied with Sir Charles Stanley. He is to return to America next season under the management of Charlotte Babcock.

When Felix Weingartner conducts his opera, "Cain and Abel," in Darmstadt, in May, his wife, Lucille Marcel, will sing the principal feminine rôle.

ALDA'S RICHMOND APPEAL

Hearers Insist upon "One More" Song After Her Many Recalls

RICHMOND, VA., Feb. 8.—Mme. Frances Alda, the Metropolitan Opera soprano, assisted by Gutia Casini, 'cellist, and that notable accompanist, Frank La Forge, presented a rare and artistic program last night for the benefit of the Sheltering Arms Free Hospital. In "Variations on a Rococo Theme" by Tchaikowsky Mr. Casini displayed a masterful technic and a singing quality of tone.

Mme. Alda's first group comprised four numbers of an older school. Her voice came with remarkable ease and she colored her tones beautifully in each number, responding to an encore with Reichardt's "When the Roses Bloom." The prayer from "Tosca" she sang with such dramatic fire that the large audience responded with spontaneous applause. As encore to this she gave the "Hoffmann" Barcarolle with an obbligato by Mr. Casini, who also played an obbligato to César Franck's "Panis Angelicus." The auditors would not leave until they had heard Mme. Alda just once more after many recalls, so she sang Massenet's "Ouvre tes yeux bleus." G. W. J., Jr.

American Composers Honored in Maxson Organ Recital

Third in the series of New York recitals of the American Guild of Organists will be that of Frederick Maxson on Tuesday evening, February 17, at the Collegiate Church of St. Nicholas. The program will be devoted entirely to American composers, those represented being the following: Arthur Bird, Homer N. Bartlett, Ralph L. Baldwin, Everett E. Truette, Harry Alexander Matthews, Horatio Parker, Rosseter G. Cole, Ralph Kinder, Russel King Miller and Mr. Maxson.

John Powell Plays Brilliantly in Vienna

VIENNA, Feb. 7.—John Powell, the American pianist-composer, gave a recital here this week, playing brilliantly and winning an ovation. The audience included many Americans, among whom were Ambassador and Mrs. Penfield.

Boston Record, February 10th, 1914.—Manfredo, too, should be as prominent as any character in the work. It is a strong conception of a noble character. The ungrateful rôle was splendidly sung and acted by

PASQUALE AMATO

THE MORE WE HEAR THIS SINGER THE MORE WE ARE CONVINCED THAT HE IS, ARTISTICALLY CONSIDERED, THE GREATEST OF ALL THE BARITONES OF TODAY.

Boston Transcript (H. T. Parker).—Mr. Amato in point of fact was much bigger. The Baritone loves the projected phrase colored, and enforced by vocal and emotional stress. He loves the thrilling transition into a passage of sustained and orotund song. He would have and he makes his tones both rich with song and emotionally and characterizing incisive.

HE MATCHES RUFFO'S POWER; HE EXCELS HIM IN SONGFUL SUAVITIES; HE OUTDOES HIM IN THE DEEPER INTENSITIES OF HIS VOCAL SWEEPS.

Giorgini Protests Against Cry That Americans Are Unmusical

Italian Tenor of Chicago-Philadelphia Opera Finds that Mere Noise Will Not Suffice with Our Audiences, Who Insist that Artist Interpret His Part—Variety of Roles in Our Répertoire Stimulating to Singer

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, Feb. 5, 1914.

CHATTING with the MUSICAL AMERICA representative—mostly through the aid of his interpreting secretary—in his rooms at the Hotel Majestic one day this week Aristodemo Giorgini, the lyric tenor, of the Philadelphia-Chicago Opera Company, said that he wished emphatically to make his denial of the assertion frequently heard in Europe that "Americans are not musical" and that they "cannot appreciate good music." This is Mr. Giorgini's second season in this country, as one of the leading artists of the Philadelphia-Chicago Company, and he is earnestly sincere in his defense of a people that has treated him from the start with kindness and appreciation.

"They have a way of saying on the other side," remarked Mr. Giorgini, "that the American people are 'green,' especially in their understanding of good music, but this is not at all true. On the contrary, I find the operagoers here most intelligent, so intelligent, in fact, that they know the best and insist upon having it. They are always willing to show their appreciation when something really worth while comes along. In other countries, the idea of good singing often is plenty of noise. A singer with a big voice, who can produce a thrilling effect with it, gets the applause. Here, however, more than this is required, as one must sing with art—not only must the singing be good, but the singer must really interpret his part, in order to satisfy his audiences."

"Ah, but we have much harder work over here," continued the tenor, with a smile. "We are not permitted to be lazy. No, no, not with several different operas to sing every week. In Europe, you know, they give one opera for four, five, eight, ten times in succession, while here—perhaps eight or nine performances in a week and a different opera each time. One must have a big répertoire, and keep up in it, prepared to sing any part at any time. But this is more interesting, if much harder, than singing one rôle so many times. If a singer wins success here, he soon feels quite at home, for your audiences have a most encouraging way of being true to their favorites and of giving them renewed encouragement by means of a cordial reception every time they appear."

"The wide range of parts helps one in this. There is inspiration in the variety of characters, and so much more opportunity to show genuine talent and ability, and to win the favor of one's audiences. I have sung the leading tenor rôles in nine different operas since I became a member of the Philadelphia-Chicago Company last season—"Rigoletto," "Gloconda," "Tosca," "La Bohème," "Traviata," "La Sonnambula," "Lucia," "Barber of Seville" and "Don Giovanni." Do you not see that that means work? Ah, yes—work, but pleasure, satisfaction, also. My audiences in Philadelphia, in Chicago, in Boston, have been so kind that I love to sing my different rôles for them, for I know that my best will be appreciated."

Last season Mr. Giorgini could speak scarcely a word of English. A few phrases, like "Good morning," "Fine day" and "Thank you," were about the

limit of his vocabulary. Now, while by no means fluent, he is able to carry on something of a conversation, and to express a few ideas intelligibly, though, when complimented on his progress in the use of our language, he protested: "Oh,—no—not—ver' much!"

The tenor shows with pride several medals and decorations that he has received in recognition of his singing, and is enthusiastic when he tells of his appearance last July in a gala performance of "La Sonnambula," at Catania, Italy. The performance followed the dedication of a monument to Bellini, the composer, and at a reception which was given in honor of King Victor Emmanuel



—Photo by Matzene, Chicago.

Aristodemo Giorgini, Lyric Tenor of
Chicago—Philadelphia Opera

and the Italian premier, Giolitti. Mr. Giorgini was invited to sing, and so great was his success that he was decorated by the King.

Mr. Giorgini is accompanied to America this season, as last, by his wife, a beautiful little woman of the pure Italian type, who is not a "professional," but whose interest and pride in all that concerns her distinguished tenor-husband is apparent. Coming into the room to greet the visitor, Mrs. Giorgini was revealed in a becoming morning robe, with her wonderful hair, as black as the proverbial Egyptian night, unbound and falling in voluminous waves almost to her ankles. She smiled with pleasure when her husband proudly called attention to it, and when the visitor complimented her upon it, but modestly changed the subject by contributing her word of praise to America, and to its people, who have quite won her heart by their appreciation of her talented husband. ARTHUR L. TUBBS.

A large and enthusiastic audience welcomed Dr. Frank E. Dow and the orchestra composed of local musicians of North-

ampton, Mass., at the first concert of the second season on January 28. The orchestra was assisted by Mme. Harriet Story MacFarlane, mezzo-contralto; Carmine Fabrizio, violinist; the orchestra string quartet, Laura Jones, first violin; Dr. Elmer E. Thomas, second violin; Dorothy Stoddard, viola; George Kautzenback, 'cello; Wilson T. Moog, accompanist. Mme. Fabrizio and Mme. MacFarlane were repeatedly recalled. The work of the orchestra aroused much pride. In the program were songs by Cadman, MacDowell, Parker; Mascagni's Prelude to "Cavalleria Rusticana," and Thomas's "Raymond" Overture.

OMAHA'S JAPANESE CONCERT

Mme. Stevenson and Glee Club Arouse Great Enthusiasm

OMAHA, NEB., Feb. 7.—The annual concert of the Creighton University Glee Club was one of the events of the past week, the stage settings and "business" having been planned to the effect of an informal gathering in a Japanese tea garden. Numbers from the "Mikado" by the Glee Club and the aria from "Madama Butterfly," sung by Lucille Tewksbury-Stevenson, one of the visiting artists, gave a further Nipponese touch to the affair. The work of the Glee Club, under the direction of Richard Kersey, was unusually good. Mme. Stevenson was in excellent voice and enthusiastically received. Two groups of piano pieces were given by Mme. von Unschuld, who is the possessor, as well as exponent, of a very brilliant technique. Acceptable solo work was done by Messrs. Thompson, Harrington, Kersey and Jamieson, while Jean Duffield and Mr. Hodek carried the burden of the accompaniments. The University Orchestra was heard twice and gave much pleasure.

Mme. von Unschuld recently gave a lecture on piano technique, illustrated by motion pictures and piano solos, at the Creighton Auditorium, which brought the various playing processes vividly before the audience.

Mrs. S. S. Caldwell arranged a delightful program which was given Tuesday forenoon for the Tuesday Morning Musical Club, of which Mrs. C. T. Kountze is president. The chief feature was two piano works by Mrs. Whitmore and her daughter, Eugenie. They were in close accord in their ensemble and were particularly interesting in Arensky's set of "Silhouettes" for two pianos, Belle von Mansfelde, 'cellist, played two groups most artistically and was, as always, warmly received. Alice Kennard, soprano, and Margaret McPherson, contralto, were heard in a group of dainty songs. The Misses Whitmore and McConnell and Mrs. Wagoner were the accompanists. E. L. W.

NOTED HARPIST HERE

Alfred Holy, of European Fame, to Have New York Reception

Maud Morgan, the American harpist, will on February 20 give a reception at her home to Alfred Holy, whom she is welcoming to this country. Mr. Holy was for many years the leading harpist in the foremost centers of the German musical world, in the Prague Opera, in the Berlin Royal Opera, in the Vienna Imperial Opera and the Vienna Philharmonic Society, as well as in the Bayreuth Wagner Festival. He has made many concert tours throughout Europe. He spent the whole of his career under the directorship of such conductors as Muck, Mahler, Mottl, Richter, Weingartner and Strauss.

Mr. Holy has the distinction of being the Chamber Musician to the Prussian and Austrian Courts and he has also composed much for the harp.

Blanche Marchesi recently gave a recital in London of "favorite old and modern songs."

VARIED CONCERTS OF MILDRED DILLING, INDIANA HARPIST



Mildred Dilling, Young American
Harpist

Mildred Dilling, the young Indiana harpist, who made her New York debut with the Madrigal Singers of the MacDowell Chorus last season, is being heard extensively this season, appearing with Thomas Egan, the Irish tenor, in all his concerts. On February 8, Miss Dilling played for the Italian Educational Alliance at Aeolian Hall, and on February 12, played at the Brooklyn Academy of Music. She is the soloist at the Central Presbyterian Church, and is also active as a teacher of the harp. A noteworthy characteristic of Miss Dilling is the whole-souled enthusiasm of her playing. She is a pupil of Carlos Salzedo and Ada Sassoli, and while in Paris last year coached with Henrietta Renée and Marcel Gaurnier.

Praise for American String Quartet in Boston

BOSTON, Feb. 7.—The American String Quartet, Gertrude Marshall, first violinist; Ruth Stickney, second violinist; Adeline Packard, viola; and Mrs. Susan Lord Brandegee, gave the program at the Sunday afternoon concert in Parker Memorial Hall on February 1. The quartet was assisted by Rosetta Key, soprano, whose accompanist was Ameer Lister. Haydn's Quartet in G Minor, and Theme and Variations by Glière were played by the four young ladies, with their usual artistic finish, while Miss Marshall played for solo numbers the "Legende" by Wieniawski and "Zapateado" by Sarasate. Miss Key in three attractive groups of songs met with much favor. W. H. L.

R. E. JOHNSTON PRESENTS HIS MIGHTY TRIO

YSAYE — CODOWSKY — GERARDY

CAMILLE DECREUS, Accompanist

IN A SERIES OF WONDERFUL PROGRAMS IN THESE CITIES:

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Mr. Gerardy uses the Steinway Piano.

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ECHOES OF MUSIC ABROAD

Pablo Casals Decorated by French Government and Sued by Paris Orchestra — Lilli Lehmann Completes an All-Star Cast for Her Salzburg "Don Giovanni"—Wounded Artistic Temperament Seeks Balm in French Law Courts —Renaud To Sing "Golaud" at the Opéra Comique —Debussy Promises New Ballet to New Director of Paris Opéra—A Plea for a "Player-Conductor"

MOST noteworthy musically of the new recipients of the red ribbon of the French Légion d'Honneur is Pablo Casals, the illustrious Spanish 'cellist. There is probably no pianist or violinist whose art is more profoundly admired throughout the length and breadth of Europe than his.

Reynaldo Hahn, who is known here chiefly for some gracefully written songs and in Paris as also a composer of attractive ballet music, and Louis Ganne, who wrote "Hans the Flute Player" and "Les Saltimbanques" and, more recently, "Cocorico," make with M. Casals a trio of new musical chevaliers of the order.

Camille Erlanger, composer of "Aphrodite," is promoted to the rank of *officier* of the Legion of Honor, an act on the part of the Fine Arts department of the Government that is criticized in some quarters. Not, however, because M. Erlanger is not deserving, but because other prominent musicians, such as Gustave Charpentier and Charles M. Widor, for instance, who are members of the *Institut*, remain simply wearers of the red ribbon of the chevalier. Camille Erlanger is constantly being confused with Baron Frederic d'Erlanger in newspaper columns, which arises from the fact that Baron d'Erlanger, who is on the board of directors of Covent Garden, has also tried his hand at the gentle art of operamaking, his lyric version of Thomas Hardy's "Tess of the d'Urbervilles" being his principal effort as yet.

"professor" of the tango is suing the Archbishop of Paris for the interdiction he has placed on the tango!

The Pierné-Casals suit is a truly deplorable affair and although the great Spanish 'cellist has been condemned to pay damages in the sum of \$600 to the Association of the Concerts Colonne, in whose behalf Pierné, as the conductor, brought suit, it is highly probable that the plaintiffs will regret the unenviable publicity it has given them. As soloist of one of the Colonne Concerts Casals had elected to play the Dvorak Concerto, no objection to his choice being made before the public rehearsal. After the rehearsal-concert, however, Pierné made such a scathing criticism of the work that Casals, convinced that the conductor utterly failed to comprehend and appreciate the work, was too much upset to play at the concert proper. The result was that the receipts instead of reaching between \$2,700 and \$2,800, as hoped, and practically expected, in view of the effect his appearance had had upon the box office on previous occasions, fell to \$1,480. Undoubtedly there is something to be said for the concert association in the case, but the principal fault lay with Pierné in not having made his objections to the work earlier.

As for the *Kundry* prima donna mess at the Opéra, the statuesque Lucienne seems to have been ill-advised in bringing suit against her directors simply because another singer was cast for her rôle for some of the "Parsifal" performances. She probably realizes her mistake by this time if she has read some of the newspaper comments. Says *Le Monde Musical*, for example:

"It is evident that even though Mlle. Bréval has no longer much voice for singing she still has enough to cry with. But if Mlle. Demougeot has done her as much damage as all that (to the extent of \$5,000) it must be that she is not sure of being worth it herself. She should then have avoided calling attention to it."

The composer Lazzari is evidently more of a fighter than most of his fellow composers. He once had a similar difficulty with Albert Carré over his opera "La Lépreuse." In that case, however, an adjustment was reached when Carré finally produced the novelty at the Opéra Comique, which, of course, was a victory for Lazzari. By accepting his new "Melenis" the Opéra directors have probably stood in the way of his securing a *première* for it elsewhere, and now they have refused to produce it themselves.

The Arbelle affair has caused more

smiles than sympathetic sighs. Lucy Arbelle, who "created" *Dulcinea* in "Don Quichotte," is sadly piqued because Raoul Gunsbourg in arranging the cast for the *première* at Monte Carlo of Massenet's "Cléopâtre," passed her over entirely and assigned to Mme. Cain, wife of librettist Henri Cain, the rôle that she claims to have been promised by the composer. To justify her course she has produced a formal document supposed to have been left by Massenet reserving for her the "creation" of certain rôles in his new operas that were still unproduced at the time of his death.

* * *

PILGRIMS to Europe's music shrines during the coming Summer will find it well worth their while when they are in Munich to make the journey to Salzburg for at least a few of the performances of the Mozart Festival that is to be held there from the 10th to the 20th of August. While doubtless there will be no lack of patrons for the six festival concerts—including two symphony concerts given by the Vienna Philharmonic Orchestra under Arthur Nikisch's direction and one under Dr. Carl Muck's baton—and the two performances of "The Abduction from the Seraglio" by a company from the Vienna Court Opera, the special interest of the festival for the majority of the visitors will center, it is most probable, in the performances of "Don Giovanni."

For Lilli Lehmann, the patron saint of Salzburg's Mozartium, has again arranged an all-star cast for Mozart's masterpiece, which is to be sung three times. Four of the principals engaged are members of the present Metropolitan company, and three of these participated in the last festival performances of this opera in Salzburg four years ago, for Johanna Gadski again will be the *Donna Elvira*, Geraldine Farrar the *Zerlina* and Andres de Segura the *Leporello*. Then Carl Braun should make an imposing figure of the bass-voiced *Commendatore*.

Frau Lilli herself as *Donna Anna* will sing once more one of her greatest rôles, while the naughty *Don* will be impersonated by John Forsell, the Swedish baritone, who spent one season at the Metropolitan, having been engaged by Andreas Dippel on the strength of a talking-machine record of his voice. John McCormack will pay his first professional visit to Mozart's birthplace to be the *Don Ottavio* and Herr Paul of Hanover will sing *Masetto*, one of the rôles in which the lamented Charles Gili- bert used to delight patrons of the Manhattan.

If Lilli Lehmann can lift four of her principals bodily out of the Metropolitan company and still leave there a great *Donna Anna*—for Emmy Destinn is conceded to be such in both London and Berlin—and an entirely capable *Don* in Antonio Scotti, why should the New York powers hesitate to restore this Mozart work to their repertoire with a cast practically ready-made? If no diplomatic

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 14]

tactics the mind of man can conceive could put Destinn and Farrar into the same cast, it ought not to be difficult to find another *Zerlina* in the company. A good *Donna Anna* is a greater rarity, of course—perhaps Melanie Kurt, who comes next season, may be equal to it. Her *Kundry* has been one of the outstanding features of the Charlottenburg "Parsifal," and it is now said that Frau Lehmann coached her in the rôle almost up to the last minute before the first performance.

* * *

THE new directors of the Paris Opéra Comique, M. Gheusi and the Isola brothers, have engaged Maurice Renaud for a series of appearances at their house. He will first sing *Golaud* in "Pel-léas et Mélisande," Hector Dufranne's rôle in the American productions of the Debussy music drama.

The directors of the Opéra, MM. Messager and Broussan, whose tenure of office expires at the end of this year, are hoping that Debussy may yet have his "Crimen Amoris" ready for them to produce while they are still at the helm. The composer had agreed to deliver to them the completed score of this ballet by the first of April of last year. Meanwhile he and Charles Morice have submitted the scenario of a ballet "Fête galante," inspired by poems of Verlaine, to Jacques Rouché, who has accepted it as one of the new works he will produce when he succeeds the present heads of the Opéra.

* * *

CAMILLE SAINT-SAËNS devoted his annual Winter sojourn in Egypt to supervising the rehearsals for the productions at the Khedival Opera in Cairo of his "Samson et Dalila," "Henri VIII," "Phryné" and "Javotte." He was to leave Egypt last Sunday for Brussels, where he is to attend the revival of "Timbre d'argent." From there he goes to Monte Carlo for the first performance of "Les Barbares," and then he will proceed to Lisbon to see how "Proserpine" and "Samson et Dalila" are given in the Portuguese capital.

There is probably no other composer who maintains a more active oversight over the productions of his works than the energetic dean of French composers.

* * *

THAT remarkable Amsterdam conductor, Willem Mengelberg, has been officiating as a "guest" at some orchestra concerts in London, and his "entirely personal rendering" of Beethoven's Seventh Symphony with the Royal Philharmonic Orchestra has suggested to George H. Clutsam, the London *Observer's* critic, that "it might be an excellent idea if the words of the classic masters (those with an unassailable tradition behind them) could, for once and all, be interpretatively standardized. Ernest Newman has recently so capably and enthusiastically extolled the virtues of the piano-player that some enterprising inventor might now turn his attention to the automatic conductor.

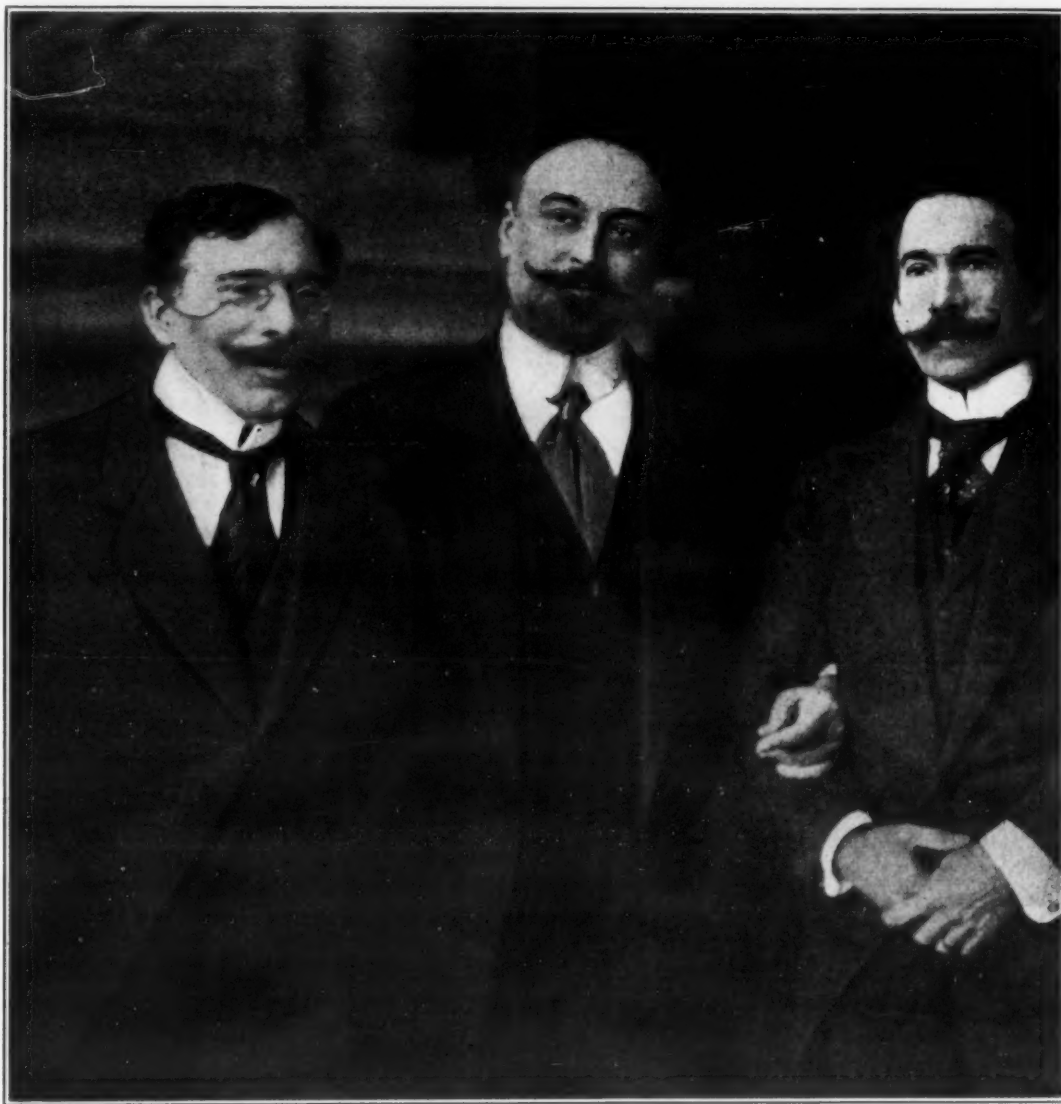
"A committee of critics and conductors, all with well contrasted ideas as to the correct interpretation of the selected works, should have their opinions mechanically averaged, and the compromise should be permanently recorded by some such medium as a perforated roll for insertion into the player-conductor."

* * *

THE enthusiasm many people cultivate for personal souvenirs of great men sometimes extends to those who have lived in the shadow of the great in rather disproportionate measure. There was sold at an auction in Munich the other day a little hemstitched pocket handkerchief, quite simple in every respect, for the sum of \$3,600. A few lines of poetry were stamped on it, but what gave it its peculiar value was this dedication underneath the poetry:

"Königsberg, November 14, 1836. To Frau Minna Planer, in memory of her martyrdom with the master musician Richard Wagner."

FOR the purpose of bringing to completion the new opera "Palestrina," now engaging his attention, Hans Pfitzner has been granted a year's leave of absence from his post as director of the Strassburg Municipal Opera. This is said to have nothing whatever to do with the recent reports of friction at



The New Directors of the Opéra Comique, Paris

—From Musica

From left to right: Vincent Isola, P. B. Gheusi, Emile Isola. The new directors of the Paris Opéra Comique, the Isola brothers, formerly directors of the Théâtre Lyrique de la Gaîté, and P. B. Gheusi, took possession of their new post on January 1, succeeding Albert Carré, who has taken up his new duties as director of the Théâtre Français. The first novelty to be produced under the new régime will be Henri Rabaud's "La Petite Marchande d'allumettes."

Strassburg's administrative headquarters, but it is made known that when Pfitzner returns to his post after next season he will have only the artistic responsibility on his shoulders, the business management being delegated to some one else.

The Hamburg Society of Music-Lovers recently brought about the first public performance of a comic opera found among the effects of the late Hermann Zumpfe. The name of this two-act work by the eminent Munich conductor and Wagner interpreter is "The Ghost of Horodin." In its musical style approaching more nearly the Loetzing operas than any other model, it treats ironically in its text of a voluntarily assumed oath of silence, which is broken at the last moment in order to prevent a violation of marriage vows.

The Russian revolutionary Stravinsky is not the only composer that has been seeking inspiration in Hans Christian Andersen's fairy tales. Oskar Nedbal, the Bohemian, has just completed a "dance poem" entitled "Andersen," the "scenario" of which has been drawn from several of the Andersen tales. The music is much in the same style as that of an earlier ballet by Nedbal—"Lazy Hans." The novelty will be produced in Vienna and then it is intended to take it on tour in Germany.

* * *

ORDERS and decorations fell thick and fast after Germany's Emperor had inspected the production made of "Parsifal" at the Berlin Royal Opera—"Royal," not "Imperial," since it is as King of Prussia that the Kaiser controls

that institution. Brooches, stickpins and autographed photographs of himself were the tokens of his appreciation that he chose for the interpreters of the principal rôles and some of the lesser rôles as well—Martha Leffler-Burckard, Lily Hafgren-Waag, Walter Kirchhoff, Rudolph Berger, Paul Knüpfer, John Forsell, Bischoff, Bronsgeest, Schwegler and Krasa. The conductor and "coach," Dr. Besl, the *régisseeur*, Herr Braunschweig, and various stage technicians were rewarded with orders of one kind or another.

AUGUSTA COTTLOW
IN DRESDEN DEBUTAmerican Pianist Awakens Ad-
miration for MacDowell's
"Norse" Sonata

DRESDEN, Jan. 31.—The distinguished American pianist, Augusta Cottlow, well known in Berlin, though she has not played in Dresden before, introduced herself here very favorably. She had a most artistically composed program, headed by the Bach-Busoni Toccata in C Major, which she played with authority. She did equal justice to Chopin, op. 62 and 49, and awakened sincere admiration in MacDowell's "Norse" Sonata, op. 57, an important work, which should oftener figure upon programs in Europe. Debussy and Schubert-Liszt selections brought her program to a close. Miss Cottlow classes among the best pianists heard here of late.

At the "Volkssingakademie's" big concert, Miss Winder-Johnson, the American reciter, assisted as an interpreter of the melodramatic parts of "Preciosa," by Weber, with the Court Theater actor, Fager. The critics unanimously lauded her presentation. On this occasion a chorus work by Anacker, a Chemnitz composer of 1854, "Bergmannsgruss" was performed. The chorus as usual sang exquisitely, but the composition seemed old-fashioned.

At Roth's salon a Sonata, for piano and violin, by Leland A. Cossart had an initial hearing. It is a very impressive and attractive work, though some slight cuts might perhaps make it even more enjoyable. It is full of ideas, which are artistically carried out.

Eugen d'Albert and Herta Dehmlov were the soloists of the third Philharmonic concert. D'Albert, at the start, while playing his own concerto, was not in as fine a mood as at the end of the program. He played the Liszt Concerto in a rousing manner and had to grant several encores. Herta Dehmlov sang the Bruch aria, which is always tedious. Her songs were better.

Cornelis Bronsgeest, the famous Berlin baritone, in his *Lieder* and ballad evening, displayed his vocal means to great advantage. He has an exceptionally fine voice, but in his interpretations seems to pay greater attention to vocal emission than to the spiritual content of the songs. He was at his best as the interpreter of some beautiful *Lieder* by Leland A. Cossart, who played the piano part to perfection.

Evelyn Starr, the Canadian, distinguished herself as a violinist of great promise. Young as she is, she already holds a high position. She did full justice to numbers by Vitali, Corelli, Glazounow, Mozart, Auer and others. She has a finished technique and broad artistic conceptions. Another gifted violinist of the Auer school is Marguerite Berson, who is brimful of temperament and plays magnificently. A. I.

Mme. Tetrzzini Honor Guest of Boston
Press Club

BOSTON, Feb. 4.—Mme. Tetrzzini was the guest of honor last evening of the Boston Press Club, and although unable to contribute to the musical program, due to a slight throat disturbance, there was much interest in the opportunity afforded to meet the fascinating prima donna. Mme. Tetrzzini was presented with a huge armful of American Beauty roses. Titta Ruffo was also present. Cara Sapin, contralto, and Louis Deru, tenor, both of the Boston Opera Company, sang several songs, and Elmer Crawford Adams, violinist, played several selections. W. H. L.

Gail Gardner to Sing at San Carlos
Opera

LONDON, Feb. 7.—Gail Gardner, the American soprano, has been engaged to sing *Butterfly* at San Carlos. She is the first American singer to be engaged for that company. She has been singing of late in Rome, Venice, Turin, Como and Milan.

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SIMPLICITY IN PIANO TEACHING

Keynote of Work of Mrs. Agnes Morgan—Importance of Eliminating the Non-Essential—Questions of Hand Formation, Finger Action, Practice Exercises and Pedaling

By HARRIETTE BROWER

ONE of the busiest of New York piano teachers, whose list of students taking private lessons almost touches the hundred mark in a season, is Mrs. Agnes Morgan. Mrs. Morgan has been laboring in this field for more than two decades, with ever-increasing success. And yet so quietly and unobtrusively is all this accomplished, that the world only knows of the teacher through the work done by her pupils. And the teacher has risen to the point where she can pick and choose her own pupils, which is a great comfort to her, for it dispels much of the drudgery of piano teaching, and furnishes one of the reasons why she loves her work.

When one teaches from nine in the morning till after six every day of the season, it is not easy to find a leisure hour in which to discuss means and methods. By a fortunate chance, however, such an interview was recently possible.

The questions had been borne in upon me: By what art or influence has this teacher attracted so large a following? What is it which brings to her side not only the society girl but the serious artist-student and young teacher? What is the magnet which draws so many pupils that five assistants are needed to prepare those who are not yet ready to profit by her instruction? When I came in touch with this modest, unassuming woman, who greeted me with simple cordiality, and spoke with quiet dignity of her work, I felt that the only magnet was the ability to impart definite ideas in the simplest possible way.

"Dr. William Mason, with whom I studied," began Mrs. Morgan, "used to say that a musical touch was born, not made; but I have found it possible to so instruct a pupil that she can make as beautiful a tone as can be made; even a child can do this. The whole secret lies in arm and wrist relaxation, with arched hand, and firm nail joint.

Inspiration from American Teacher

"I feel that Dr. Mason himself was the one who made me see the reason of things. I had always played more or less brilliantly, for technic came rather easy to me. I had studied in Leipzig, where I may say I learned little or nothing about the principles of piano playing, but only 'crammed' a great number of difficult compositions. I had been with Moszkowski also, but it was really Dr. Mason, an American teacher, who first set me thinking. I began to think so hard about the reason for doing things that I often argued the points out with him, until he would laugh and say, 'You go one way and I go another, but we both reach the same point in the end.' And from that time I have gone on and on until I have evolved my own system of doing things. A teacher cannot stand still. I would be a fool not to profit by the experience gained through each pupil, for each one is a separate study. This has been a growth of perhaps twenty-five years, as the result of my effort to present the subject of piano technic in its most concise form. I have been constantly learning what is not essential, and what can be omitted.

"Simplicity is the keynote of my work. I try to teach only the essentials. There are so many études and studies that are good. Czerny, for instance, is splendid. I believe in it all, but there is not time for much of it. So with Bach. I approve of studying everything we have of his for piano, from the little pieces up to the big Preludes and Fugues. When-

ever I can I use Bach. But here again we have not time to use as much of Bach as we would like. Still I do the best I can. Even with those who have not a great deal of time to practice I get in a Bach Invention whenever possible.

"When a new pupil comes who is just starting, or has been badly taught, she must of course begin with hand formation. She learns to form the arch of the hand and secure firm finger joints, especially the nail joint. I form the hand away from the piano, at a table. Nothing can be done toward playing till this is accomplished. I often have pupils who have been playing difficult music for years, and who consider themselves far advanced. When I show them some of these simple things, they consider them far too easy until they find they cannot do them. Sometimes nothing can be done till they get right down to rock bottom, and learn how to form the hand. As to the length of time required, it depends on the mentality of the pupil and the kind of hand. Some hands are naturally very soft and flabby, and of course it is more difficult to render them strong.

Finger Action

"When the arch of the hand is formed, we cultivate intelligent movement in the finger tips, and for this we must have a strong, dependable nail joint. Of course young students must have knuckle action of the fingers, but I disapprove of fingers being raised too high. As we advance, and the nail joint becomes firmer and more controlled, there is not such great need for much finger action. Velocity is acquired by less and less action of fingers; force is secured by allowing arm weight to rest on the fingers; lightness and delicacy by taking the arm weight off the fingers—holding it back.

"I use no instruction books for technical drill, but give my own exercises, or select them from various sources. Certain principles must be illustrated in daily practice, from the first. When they are mastered in simple forms, there remains only development later. Loose wrist exercises, in octaves, sixths or other forms, should be part of the daily routine. So should scale playing, for I am a firm believer in scales of all kinds. Chords are an important item of practice. How few students, uninstructed in the principles, ever play good chords? They either flap the hand down from the wrist, with a weak, thin tone, or else they play with stiff, high wrists and arms, making a hard, harsh tone. In neither case do they use any arm weight. It often takes some time to make them see the principles of relaxation and finger grasp.

Questions of Pedaling

"Another point which does not receive the attention it deserves is pedaling. Few students have a true idea of the technic of the foot on the pedal. They seem to know only one way to use the damper pedal, and that is to come down hard on it, perhaps giving it a thump in doing so. I give special preparatory exercises for pedal use. Placing the heel on the floor and the forepart of the foot on the pedal, they learn to make one depression with every stroke of the

metronome; when this can be done with ease, then two depressions to the beat, and so on. In this exercise the pedal is not pressed fully down; on the contrary there is but a slight depression; this vibration on the pedal has the effect of a constant shimmering of light upon the tones, which is very beautiful." Here the artist illustrated most convincingly with a portion of a Chopin Prelude. "One needs a flexible ankle to use the pedal properly; indeed, the ankle should be as pliant as the wrist. I know of no one else who uses the pedal in just this fashion; so I feel as though I had discovered it.

"Yes, I have numbers of pupils among society people; girls who go out a good deal and yet find time to practice a couple of hours a day. The present tendency of the wealthy is to take a far more serious view of music study than was formerly the case. They feel its uplifting and ennobling influence, respect its teachers and try to do whatever they attempt carefully and well."

ARTIST VISITORS IN WARREN

Vera Barstow and Mr. and Mrs. Nichols Give Enjoyable Programs

WARREN, O., Feb. 9.—Visiting artists of note and the local Dana Institute Orchestra made recent musical history here. During the first week of the month three concerts followed on successive nights. On the 5th Vera Barstow, the popular violinist, and Harold Osborn Smith, pianist, played to a large and enthusiastic audience. It was Miss Barstow's first appearance in this city. The numbers on a well-chosen program in which she scored most were Mendelssohn's Concerto in E Minor and Kreisler's "Caprice Viennois." Grieg's Sonata in G Minor, op. 13, played by the artists jointly, received merited applause for its artistic interpretation.

John W. Nichols, tenor, and Mrs. John W. Nichols, pianist, assisted by the D. M. I. orchestra, were the attractions on February 3. Mr. Nichols sang German, French, Indian, English and American songs and also "Morning," a song by Lynn B. Dana, the local composer, and responded to several encores. Mrs. Nichols played Schumann's Concerto in A Minor, op. 54, in a way that was artistic in the extreme.

The other event was the 177th concert of Dana's Musical Institute. L. B. D.

Recital of Mr. and Mrs. Nichols in Alliance

ALLIANCE, O., Feb. 7.—John W. Nichols, tenor, and Mrs. John W. Nichols, pianist, were the attractions at the Artist Series, given in the Union Avenue Methodist Episcopal Church on February 4, under Herbert Edmund Hutchinson, director of the Mount Union-Scio Conservatory of Music. The recital of Mr. and Mrs. Nichols proved to be one of the most enjoyable of the series. MacDowell's Prelude (First Modern Suite), played by Mrs. Nichols, and Nevins, "Oh, That We Two Were Maying" were among the most applauded numbers of a varied program.

Lulah Galvan's First New York Recital

Lulah Galvan, a soprano, who has appeared with much success in opera in Italy, will make her first New York appearance in recital at the Waldorf-Astoria, next month, assisted by prominent artists. Miss Galvan has been booked for a number of appearances this season, including one in Detroit, her native city, in May, where the recital is looked forward to with much interest.

STORY OF ST. LOUIS

To Be Told in May by Masque and Pageant and 6,500 Actors

ST. LOUIS, Feb. 9.—The 150th anniversary of the founding of St. Louis, which takes place in the last week of May next, will be celebrated by a performance of a work entitled "The Pageant and Masque of St. Louis," in which 6,500 actors will take part. For the writing, staging and directing of this stupendous spectacle the city authorities have chosen Percy Mackaye, Joseph Lindon Smith, Frederick S. Converse and Dr. Thomas Wood Stevens, director of the School of Drama at the Carnegie Institute, Pittsburgh. Percy Mackaye is the author of the pageant and Mr. Converse composer of the music.

The pageant and masque will be given in a section of the big municipal park that makes a natural setting and will record the Mound City's beginning with the ceremonies of the mound builders, and following with the wanderings of the Indian tribes, the coming of the Spaniards and French, the early struggles of the British and the Indians and the heroic journeyings of the Lewis and Clark and Daniel Boone pioneers.

To carry out the details of the great production the city is now engaged in raising \$100,000 by popular subscription. Work has already started on a stage which is estimated to cost \$20,000.

WHY THIBAUD LEFT

Family Matters Demanded Violinist's Presence in Europe

Of the sudden departure of the French violinist, Jacques Thibaud, for Europe, mention was made in MUSICAL AMERICA of February 7. In connection with Mr. Thibaud's cancellation of his tour, which was proving highly successful, rumors arose that his American manager, Loudon Charlton, might bring suit. Of this wholly unwarranted assumption Mr. Charlton said last week: "The fact of the matter is that Mr. Thibaud was called suddenly to Europe, because of his father's death and grave family complications that demanded his immediate presence. The need of his going was clearly recognized by us, and the matter of his interrupted tour freely and amicably adjusted. That there is absolutely no misunderstanding is shown by the fact that Mr. Thibaud has definitely contracted to return to this country under our management next season. His present tour was proving extraordinarily successful and it was most unfortunate that circumstances compelled its interruption."

Warm Praise for Artists in Austin, Tex., Series

AUSTIN, TEX., Feb. 4.—Agnes Conrad, soprano, assisted by Helen Woytych, violinist, and Adela Laue, pianist, gave a series of recitals Monday and Tuesday under the auspices of the Daughters of the Confederacy, co-operating with the Society for Broader Education. The series was entitled "The Apple Orchard" and included "Kisses of Springtime," "The Promise of the Blossoms" and "The Fruitage." Each recital was made up of classic numbers and was largely attended. The artists won warm individual praise for their artistic work.

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BRILLIANT WIT IN LIZA LEHMANN'S NEW SONG CYCLE

"Parody Pie," by English Composer, Delights Audience at First Hearing in London

LONDON, Jan. 30.—Mme. Liza Lehmann, the accomplished musician and prolific song-composer, provided a rare treat for a crowded audience at the Chappell's Ballad Concert, given at Queen's Hall, January 24, with her latest effort in lighter vein, termed "Parody Pie." This consists of a cycle of nine songs, made up of three quartets, two duets and solos for soprano, contralto, tenor and bass.

The texts have been supplied mainly by A. Stodart-Walker's amusing work, "The Moxford Book of English Verse," some extremely witty burlesques and perversions of the best known standard lyrics, as collected in the "Oxford Book of English Verse." The extracts are so extravagantly funny as to distract attention from the musical settings.

The duets, "My True Friend Hath My Hat" and "I Stuck a Pin into a Chair," the solo "Blink to Me Only with Thine Eyes" and the quartet "Good-bye, Supper" (closing time at a restaurant) are among the best of the group.

The composer succeeded admirably in echoing the spirit of fun and burlesque expressed by the texts, and while in many cases her music was a deliberate distortion of the well-known original settings her rare taste and musicianship prevented her from resorting to that all too common device in parody work, of concocting cheap melody which offends the canons of rhythm and harmony, but is calculated to catch the public ear.

The whole "Cycle" is a particularly happy effort, and interpreted as it was by Louise Dale, Phyllis Lett, Hubert Eisdell and Peter Dawson, was keenly relished and vociferously applauded by the large audience.

The accompanying picture is the most recent of the composer, and shows her as she appeared on Saturday to accompany her new song cycle.

Other interesting novelties of this concert were Guy d'Hardelot's "The Little White Town," admirably sung by Mr.



Liza Lehmann, Composer of "Parody Pie," a New Song Cycle Which Has Delighted London

Eisdell, Kennedy Russell's "The Barber of Turin," with which Mr. Dawson scored an instantaneous success; R. Coningsby Clarke's "The Blind Ploughman" and Raymond Loughborough's "The Sailing of the Dream Ships." Further con-

tributing vocal soloists included Mme. Ada Crossley, Ruth Vincent, Charles Tree and Ben Davies, while Daisy Kennedy, violinist; York Bowen, pianist, and Frederick B. Kiddle, organist, provided the instrumental number. F. J. T.

at an enthusiastic preliminary meeting. The officers are: H. F. Leverenz, president; Mrs. Elizabeth Fiedler, first vice-president; G. A. Strassburger, second vice-president; M. C. Palmer, secretary; Theo. Wells, treasurer; Mrs. Agnes Sinz, librarian, and Theodore Winkler, director.

Alexus H. Bass, baritone dramatic reader of Madison, under the local auspices of the Knights of Columbus, recently pleased a large and enthusiastic audience in a program of much merit. Poe's "The Raven," with musical accompaniment by Max Heinrich, was recited with much artistry. Mrs. S. C. Bass, mother of the singer, played the accompaniments. M. N. S.

PAULIST CHOIR IN MILWAUKEE

Large Audience Hears Chicago Singers Despite Zero Weather

MILWAUKEE, Feb. 14.—A Sunday afternoon audience which included an unusually large number of church members braved the severity of one of the coldest days of the year to attend the concert of the Paulist Choristers of Chicago at the Pabst Theater. The seventy-five boy and men singers, attired in their vestments, made a pretty picture as they filed in from the wings and took their places in the terraced seats on the stage.

Musically the program was of the highest standard. Agility in execution, close attention to the director, balance, attack, shading and intonation were all excellent.

Haydn's "Tenebræ Factæ Sunt" was beautifully delivered, revealing the choir at its best. Dubois's "Thou To-day" and Rheinberger's "Quando Corpus" were also artistically given. The choir numbers were interspersed with excellent solos.

Edgar Donovan, boy soprano of Grace Church, New York, was guest soloist, and with Benjamin Hartnett, Jack La Febvre, Thomas McGranahan and Frank Dunford won marked recognition for fine work. Father Finn showed himself an artist at the piano as well as an able conductor. Paul Schloessling played the cello obligato to Arensky's "Serenade" artistically. Mary Anderson was accompanist. M. N. S.

RECORD IN CHATTANOOGA

Melba-Kubelik Combination Draws City's Largest Musical Throng

CHATTANOOGA, TENN., Feb. 14.—Melba and Kubelik were the attractions on February 9 and brought out the largest audience ever assembled at a musical event here. The concert, which was under the auspices of the Cadek Conservatory of Music, was just as successful artistically as financially. A characteristic program was interpreted, evoking unbounded enthusiasm.

During the last fifteen years Joseph O. Cadek has been instrumental in giving Chattanooga music lovers the benefit of the art of Reisenauer, Lhévinne, Ysaye, Sembrich, Hartman, Nordica, Bispham, Schumann-Heink, Macmillen and the New York Symphony, with Walter Damrosch, besides having organized the Chattanooga Symphony Orchestra, which gives concerts regularly during the season. C. F.

Christine Miller's Plans

Christine Miller, the contralto, will appear in St. Louis in recital and as soloist with the Boston Symphony Orchestra. She will also give programs in Troy, Ashtabula, Clarksburg, W. Va., Holidaysburg, Pa., Waterloo, Iowa, and at the Iowa State University, Iowa City.

TRIO DE LUTÈCE A NEWCOMER

Barrère, Salzedo and Kéfer Form Unusual Organization

George Barrère, flautist; Carlos Salzedo, harpist, and Paul Kéfer, cellist, well known in New York not only as solo artists, but as exceptional ensemble players, have joined forces in a combination to be known as the Trio de Lutèce, which they hope to make permanent. This name was chosen as a compliment to the French nationality of all its three members, Lutèce having been the ancient Latin name of Paris. The unusual combination of three such instruments as flute, harp and cello give promise of interesting results.

The first concert of the new organization will be given on the evening of February 22 in the Belasco Theater. The Trio will have at its first performance the artistic co-operation of Mme. Gerville-Réache, the famous contralto, who will sing two groups of classic and modern French songs. The ensemble offerings include works by Reynaldo Hahn, Gabriel Pierné and Claude Debussy, while each of the artists will individually be heard in a solo number.

Philip James Distinguishing Himself as Conductor in Boston

In the production of the Housman-Barker fantasy "Prunella," now running at the Majestic Theater in Boston, Philip James, the young American composer, whose works have been spoken of in these columns from time to time, is conducting the orchestra which plays music by Joseph Moorat. Mr. James, according to reports received this week, has distinguished himself by his musically conducting of this music.

Marguerite W. Maas Plays Own Composition in Berlin Recital

BALTIMORE, Feb. 9.—Marguerite W. Maas of Baltimore appeared in a recent concert at the Stern Conservatory, Berlin, Germany, and played, for the first time, her own composition, "Variations," which was written during her composition study in Berlin under Arthur Will-

ner. It won most favorable criticism from leading musical authorities. Miss Maas was also eminently successful with Rimsky-Korsakoff's Piano Concerto in C Minor, which was played with orchestral accompaniment. Miss Maas is taking an advanced course in piano at the Stern Conservatory under Ludwig Breitner. W. J. R.

CARL BRAUN SAILING

Basso Has Important Concert Engagements to Fill in Europe

Carl Braun, the German basso of the Metropolitan Opera, sails on the Kronprinzessin Cecilie, February 21, for Europe. His European duties allow him to stay only half the season in this country, but he will return next year and will also make a short concert tour before his opera season.

Mr. Braun has some very important concert dates in Europe this Summer, and on account of this has had to refuse to sing in Covent Garden, London. He will sing in "Parsifal" at the Leipzig première with Jacques Urlus in the title rôle in March. In May he is engaged to sing at the Festival in Brussels; in July he has to be at Dantzic to sing fragments from "Parsifal," for which he gets the unusual fee for a basso of fifteen hundred marks for one concert; in August he will appear at the Festival at Salzburg, together with Farrar, Gadski, and Lilli Lehmann. Mr. Braun will be heard in his first New York recital next season.

Godowsky's New York Recital Postponed

Leopold Godowsky's farewell New York recital for the season, which was to have been given in Aeolian Hall last Saturday afternoon, has been postponed to Tuesday afternoon, March 3. The pianist will sail for Europe on the following day. Mr. Godowsky will play a program of Bach, Beethoven, Chopin and Liszt numbers and two of his own studies.

The music Jules Massenet wrote for Rivoller's "Jerusalem" will be heard this season when the play is produced at Monte Carlo.

ELMAN DELIGHTS MILWAUKEE

Shares Honors With Musical Society in Splendid Concert

MILWAUKEE, Feb. 14.—Mischa Elman, the famous Russian violinist, appeared in a recital jointly with the Milwaukee Musical Society chorus in the fifth of the season's offerings of this popular organization. The audience was as enthusiastic as it was large.

Elman again delighted the local music lovers with his various displays of technical legerdemain, for which Wieniawski's "Faust Fantasie," the Saint-Saëns "Rondo Capriccioso" and Sarasate's "Zigeunerweisen" served him to splendid advantage. His program was rather hackneyed, since all of the numbers, with the exception of two transcriptions from piano, have been heard here many times before during this and last season.


The chorus of 300 voices has rarely been heard to better advantage than at this concert. The singers showed unusual training in the ensemble, while the separate male and female choruses manifested precision and confidence. The women pleased in Cadman's "Indian Mountain Song" and delighted with "The Snow Storm," by Rogers. The male chorus also earned honors, probably providing the best song interpretation of the evening with Renard's "Frohe Reise."

Adelaide Fischer Sings at Meeting of New York State Women

At the monthly meeting of the Society of New York State Women, held at the Waldorf-Astoria, New York, on February 12, Adelaide Fischer, soprano, was the soloist. Miss Fischer gave a decidedly creditable performance of an aria and a group of three songs. The Rev. Herbert Burk, rector of the George Washington Memorial Chapel at Valley Forge, gave an illustrated address.

New Choral Union Formed in Sheboygan, Wis.

SHEBOYGAN, WIS., Feb. 7.—The Sheboygan Choral Union was recently formed for the promotion of community music. Dr. Fiedler was acting chairman



MAUD POWELL

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BLIZZARD HAMPERS BALTIMORE'S OPERA

Stormbound Baggage Delays "Die Walküre"—Culp and Stransky Win Laurels

BALTIMORE, MD., Feb. 14.—Some stormbound baggage prevented the Chicago Grand Opera Company from starting its performance of "Die Walküre" on scheduled time at the Lyric last night. The audience was kept waiting over an hour, but when the opera was unfolded there was complete reparation. Jane Osborn Hannah was the Sieglinde and sang the rôle with warmth and fervor. As Siegmund, Charles Dalmores presented a heroic conception of the part, one differing somewhat from the German traditions. Julia Claussen, the Swedish contralto, made her local debut as Fricka, disclosing vocal attainments which are noteworthy. Another first appearance of interest was that of Mme. Saltzman-Stevens, whose Brünhilde held many excellent features. Clarence Whitehill, as Wotan, gave an artistic disclosure and Allen Hinckley, in the rôle of Hunding, was also efficient. The smoothness of this production must be justly accredited to the fine conducting of Arnold Winternitz.

The Philharmonic Society of New York, Josef Stransky, conductor, gave the second symphony concert of the local series on February 9 with Julia Culp, the celebrated Dutch lieder singer, as the soloist. The orchestra responded ably to the demands which Mr. Stransky's inspiring bâton indicated, and in the playing of a Bach Prelude, Choral and Fugue, the grotesque "Sorcerer's Apprentice" of Dukas, and Tchaikovsky's "Manfred" Symphony there was made manifest many excellent tonal effects.

Mme. Culp chose a set of Schubert lieder, "Ellen's Songs" (Nos. 1, 2 and 3), the last being the favorite "Ave Maria." These were sung to the orchestral accompaniment from the pen of Sir Henry J. Wood, and were wonderfully effective. Mme. Culp also presented the Brahms "Von Ewig Liebe,"

"Ständchen" and "Der Schmied" and Richard Strauss's "Morgen" and "Heimliche Aufforderung" with the most compelling artistry. Her voice gave the greatest delight to the hearers and many recalls were insisted upon. The accompaniments which Conrad V. Bos supplied at the piano in the last group of songs were ideal.

Ada Sassoli, harpist, and Bart Wirtz, cellist, member of the Peabody faculty, were the artists at the thirteenth Peabody recital. The delicacy displayed by Miss Sassoli in the performance of such classic numbers as the Loure of Bach, the Scarlatti "Pastorale" and the bravura playing in the Pierné "Impromptu-Caprice" offered contrast in style and gained much applause. With the Larghetto of Mozart Mr. Wirtz gave every evidence that he was in particularly good playing form. The sonata of Marcello proved delightful in its antique simplicity. Gustave Strube, the resident composer, was represented upon the program by an effective Romance, and as another novelty Karl Rissland's adaptation of Redway's Prelude in D Flat was played by the cellist. Harold D. Phillips, organist, supplied the accompaniment to the Bruch Adagio and Howard R. Thatcher served as piano accompanist to Mr. Wirtz. F. C. B.

Artists from Boston Opera at Mrs. Jordan's Tea

BOSTON, Feb. 14.—At an informal tea given by Mrs. Eben D. Jordan at her Boston home on the afternoon of February 10, three popular artists of the Boston Opera Company contributed to the musical program—Mme. Margarita D'Alvarez, contralto; Alice Nielsen, soprano, and Mario Ancona, baritone. Charles Anthony, of Boston, was the piano soloist and played several of the Albeniz Dances with telling effect.

W. H. L.

Zenatello and Maria Gay Arrive in Boston

BOSTON, Feb. 14.—Giovanni Zenatello and Mme. Maria Gay, the popular tenor and contralto, who have been singing this season in Italy and Russia, have arrived in Boston and will shortly appear at the Opera House in familiar rôles. Both singers will remain in Boston until the end of the present opera season.

W. H. L.

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AMERICAN TOUR
ENTIRE SEASON 1914-1915

LONDON DAILY TELEGRAPH

"He is a pianist with a brain and technique such as only the few can boast, and his clear, vigorous, virile playing is always a joy and a delight."

His performance of Liszt's Sonata in B minor, and of the same composer's transcription of Bach's Organ Fantasia and Fugue in G minor, were particularly good. Beethoven's Menuet in E flat and some little pieces by Sinding, Leschetizky, Friedmann, and Rosenbloom also figured in a programme in which even the most familiar numbers seemed to gain a new interest through his sane and wholly appreciative interpretation."

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NEW YORK



Photo by Matsner

HENRI SCOTT

AGAIN TRIUMPHS AS "MEPHISTOPHELES" IN "FAUST"
FAMOUS AMERICAN BASSO RECEIVES ENCOMIUMS
IN PERFORMANCES IN CHICAGO AND
PHILADELPHIA

EXCERPTS FROM THE PRESS

Henri Scott appeared again in the rôle of Mephisto. The "Calf of Gold" song was most praiseworthy, and Mr. Scott's presence in the cast gave it great strength.—*Chicago Inter Ocean*.

Henri Scott was an excellent Mephistopheles.—*Chicago Tribune*.

Scott's interpretation of Mephistopheles was refreshing and powerful. His splendid voice fairly filled the vast theatre, while his histrionic efforts greatly aided the performance.—*Chicago American*.

As Mephistopheles, Mr. Scott showed the same qualities of voice and stage presence which have rendered his former interpretations interesting and notable. It is a part particularly well suited to his rolling basso and impressive figure. In the grim drinking song, "Le Veau d'Or," and the insulting serenade of the fourth act, with its refrain of infernal laughter, he rose to heights reminiscent of Plancon, the great.—*Philadelphia Evening Telegraph*.

To Henri Scott's vivid and forceful Mephisto must go hearty commendation—his acting was very good indeed in the scene wherein he shrinks in abject horror from the lifted sword hilts that present the hated emblem of the cross, and his delivery of the Calf of Gold air was powerful.—*Philadelphia Public Ledger*.

Henri Scott has expanded and grown into the part of Mephistopheles since he first appeared in it several years ago, and now sings and acts it with authority, comparing favorably with some of the famous exponents of the rôle. He showed cleverness in his assumption of Satanic power and diabolical cunning, last evening being especially good in the scene where Mephistopheles cowers before the swords

Henri Scott, the American basso, as Mephistopheles, made a decided hit with his characterization of the arch fiend. His voice has great carrying power and is very pliable, and his enunciation was a delight to the ear.—*Chicago Examiner*.

The commanding figure of the evening was Henri Scott as Mephistopheles, who blended the lyric and sardonic element of the character in the right proportions. He has the best enunciation of any member of the Chicago company.—*Chicago Daily Journal*.

held up by the crowd in the form of crosses, and his resonant voice, of a quality that never loses its mellow richness, was used with telling effect.—*Philadelphia Evening Bulletin*.

The Mephistopheles of Henri Scott was a splendid effort and surpassed in realization and appropriateness of acting many similar portrayals by more famous bassos. His costume was especially good, and displayed that studious fidelity to detail that always distinguishes Scott's appearance.—*Philadelphia Record*.

Henri Scott's Mephistopheles has broadened out and attained an authority which was all that was needed to complete its value. His voice, rich and resonant, rang out with fine volume. He sang the "Calf of Gold" brilliantly and carried off the garden scene with much sardonic verve.—*Philadelphia Evening Star*.

Henri Scott's Mephisto different from the usual interpretation of the part. The accomplished actor gave to the part a smoothness that left little to be desired by those who believe in the diplomatic abilities of his Satanic Majesty.—*Philadelphia Evening Times*.

Suggests Commission To Pass on Merits of Applicants for Vocal Study Abroad

Pasquale Amato Believes in This Way Much Harm That Is Done by Indiscriminate Exportation of Music Students Would Be Avoided.

"ONE of the gravest problems in connection with the exportation of American students of singing to Europe—a matter which is receiving well-merited discussion just now in MUSICAL AMERICA—is the indiscriminate manner in which wealthy patrons extend subsidies to young singers whose vocal qualities have not been thoroughly tested."

This was the expression of Pasquale Amato, the celebrated baritone of the Metropolitan Opera Company, who discussed John C. Freund's campaign for the encouragement of American musical effort with a representative of MUSICAL AMERICA the other day.

"I have known personally of cases in which American girls have been sent abroad with a certain amount of money presented to them by well-to-do admirers to carry on their studies abroad. No effort had been made to determine first of all if the girls really had the necessary talent. They had been suddenly transported into a strange country with three or four thousand dollars at their disposal. There are few girls who, under these conditions, can meet the exacting requirements of the period preparatory to a professional musical career."

"Wealthy patrons are too often deluded by the enthusiastic comments one hears invariably in drawing-rooms when a young singer has a hearing. Much of this comment is insincere, expressed merely for the sake of politeness. Even distinguished authorities on singing are led to make complimentary observations regarding the work of singers under such circumstances."



Pasquale Amato (in the Center) and Two Friends on His Estate on the Adriatic Sea

"What is really needed is a commission, composed of representatives of the musical, theatrical, social and other circles, which shall meet at stated periods to hear the singing of candidates for subsidies entitling them to study abroad. So long as Europe offers superior ad-

vantages in the way of operatic routine I do not believe that Americans can afford to abandon European sojourns in their search for operatic laurels. I believe the time will come when this will not be necessary, when the United States will have a sufficient number of opera

houses to provide ample opportunity for routine without dependence upon Europe. But until that time does arrive more discretion should be exercised in the exportation of students.

"Much of the harm that is done today through sending our girls and boys abroad could be obviated through the formation of a commission, as I have suggested. The commission could go further than merely to determine the qualification of the applicant. It could attend to the financial arrangements by placing in foreign banks an amount of money which the student could draw upon at stated periods to provide for current expenses. This would eliminate the possibility of the pupil spending all of his or her money in foolish extravagance, as is often the case, and would extend the period of study instead of making it possible to spend all of the allowance in one season and then being in the position of meeting the situation which has confronted many of the students whose careers have been utterly wrecked by a failure properly to handle a fund left at their disposal."

Mr. Amato has become a favorite on the American concert stage and he is particularly pleased over the prospect of singing this Spring at the great Cincinnati Festival, for which he will be one of the soloists. He has been engaged also for the Autumn tour of the Boston Symphony Orchestra.

Perley Dunn Aldrich Pupils in Scenes from Opera

PHILADELPHIA, Feb. 16.—Perley Dunn Aldrich, the well-known vocal teacher of this city, has inaugurated a series of bi-weekly recitals with his pupils and those of his three assistant teachers. The last recital was given by his opera class and included the Garden Scene from "Faust," with Miss Barrett, Miss Rubin, Mr. Dornbach and Mr. Sternberg; a scene from "Traviata," by Mrs. Charles Fricke and Henry Bonsall; a scene from "Rigoletto," by Miss Brodbeck and Mr. Aldrich, and the entire third act of "Traviata," by Mrs. Fricke, Miss Lukes, Mr. Warren and Mr. Bonsall. W. H. L.

Sir Edward Elgar is composing an anthem for a special festival service at St. Paul's Cathedral in April.



—Photo by Mishkin.

FRIEDA HEMPEL

The greatest German Coloratura Soprano of the Metropolitan Opera House and Royal Opera House, Berlin, receives tremendous ovations when she appears as "Eva" in *Die Meistersinger* and "Rosina" in *The Barber of Seville* at Boston Opera House.

DIE MEISTERSINGER

Boston Transcript, Jan. 29, 1914.—As for Miss Hempel's Eva it has not its equal on the present American operatic stage. To see, in her blonde comeliness and her young alertness and brightness of glance and movement, she might have been the very girl of Wagner's imagination in this romantic action in an old German town. She was as free in her acting as though she had no music to sing, no orchestra to meet and no companions with whose ways in "Die Meistersinger" she was little familiar. Eva's gay and mettlesome spirit shone out of her face and presence; she was coquettish and "coming-on"—as Falstaff put it—without a touch of hardness. She was a girl of quick and honest emotion, as when she pours her jet of affectionate gratitude over Sachs. She had, besides, and as Eva surely had, her clear streak of impulsive and obstinate will. As this Eva shone out of Miss Hempel's aspect and action, so it shone yet more out of her singing. Her voice seemed all lightness and lustre—crystal with the sun shining through it. Yet it was as free and even in its range, as elastic to every grace of phrase and to every shading of color that she would give it as though it were sun and air. In such supple and mirroring singing the dialogue with Sachs in the second act seemed like a glorified conversation in tones. In such radiant singing Eva's part in the quintet glowed with a beauty that long memories of the opera and of many singers in it could not match. It was effulgent with sheer loveliness of tone, with lyric feeling, with Eva's individual rapture. It was easy to believe that the bodily ear was at last hearing the music as the ear of Wagner's imagination heard it. After all, it is in "straight" and lyric parts, like this Eva and like her Princess in "Der Rosenkavalier," that Miss Hempel is coming into her just desert and fame in America. And with such song and such artistry went Eva's girlishness and comeliness as in full and final consummation of the part.

Boston Herald, Jan. 29, 1914.—Miss Hempel has been heard at this opera house only in the so-called coloratura parts, as Rosina, Violetta and Olympia. She has also been heard in concert. Last night she proved herself equal to a dramatic rôle under rather trying circumstances. Her Eva was essentially human. She was quite equal to the demands of the parts vocally.

Boston Globe, Jan. 29, 1914.—Miss Hempel who sang in Boston in the rôles of coloratura soprano and in the Italian language, would have caused more surprise but for the Sunday afternoon concert in which she showed her powers as an interpretative, characterized singer in lieder. Her portrayal of Eva first of all was fortunate in her beauty as a woman, and in the final scene of the contest Miss Hempel made an Eva fit to grace as queen this tournament of song, and of the superb singer of such a Walther every way. She sang beautifully; she looked youthful and acted the part of the romantic daughter of Mastersinger Pogner vivaciously.

Boston Advertiser, Jan. 29, 1914.—There was much interest in Miss Hempel's appearance, for although she has sung here previously only in three coloratura rôles, Rosina, Violetta and Olympia, she has a considerable reputation in Europe, and especially in Germany, as a singer of Wagner. Her Eva was delightful vocally and she brought to the rôle the illusion of youth which her predecessor can not hope to bring after her many years of service on the operatic stage.

Boston Traveler-Herald, Jan. 29, 1914.—Mme. Hempel made of Eva a young, impulsive, not too maidenly girl, who was ready to throw herself into Walther's arms, apparently, from the first glimpse she obtained of him in the church. Mme. Hempel's name is associated in Boston almost wholly with coloratura parts. Last night she proved herself also a dramatic soprano capable of giving beauty and expression to the most exacting lines Wagner has written for the rôle.

THE BARBER

Boston Herald, Feb. 1, 1914.—Miss Hempel showed at her concert early in the season that she was more than an accomplished singer of florid music. In coloratura she is brilliant, singing with delightful ease and accuracy, with reassuring aplomb but not arrogantly. In sustained song the voice is warm, sympathetic, expressive.

Miss Hempel was arch, coquettish, sly, and all that, but she was never common, nor was she ever laborious and dull in her comedy business. Her acting was natural; fascinating by its vivacity, its ingenious business, its absence of self-consciousness. Here we had no petted prima donna, tolerating the opera only for the sake of two florid airs in which she can triumph. To hear Miss Hempel's treatment of the recitative was an unalloyed joy. In the lesson scene she introduced Ardit's long-famous waltz, that once was in the repertory of the ambitious concert singer, with Proch's Air and Variations; "Ernan! Fly with Me," and Millard's "Waiting."

Boston Globe, Feb. 1, 1914.—Rosina has been interpreted in the manner of a soubrette; to some she has been more plebeian than patrician in character. Last year Miss Hempel brought an interesting impersonation, but she was not in health or voice to do herself justice. Yesterday she took the part with a grace and precision in coloratura, with an imagination and delicacy of touch in action that none has found in equal degree since the day of Mme. Sembrich.

Unlike her predecessors of the olden days when prima donnas lorded it over an opera house and composers made or remade music to exploit their powers, Miss Hempel does not appear as some fêted mistress of coloratura to whom the opera and the rôle are but to feed her vanity. She made the awaited entrance aria "Una voce poco fa," a dramatic scene with interpretative significance, rather than a pyrotechnical display. Nor did this lessen the agility, the fluency of scale and purity of tone and style with which she sang. There was suggestion of the spirited girl, rebellious if suspected or coerced, restive under the old Bartolo's jealous eye, loving pleasure with the eagerness of youth, but not a hoyden. The "patter" of Rossini's recitative was in the true conversational vein. For the lesson scene Ardit's "Il Bacio" served the purposes of vocal instruction as it often has done before.

Boston Advertiser, Feb. 2, 1914.—Miss Hempel, in the part of Rosina, seemed absolute perfection. In face and figure she made a heroine of ideal charm, and formed a refreshing contrast to the elderly heroines who have invaded Boston in past seasons. Vocally she seemed at her best, which is a feat that has charmed two continents. "Una voce poco fa" was given with a bell-like clearness of tone, and the utmost accuracy. Her ensemble work was a miracle of delicacy. The singing lesson, consisting of "Il bacio," won a tremendous ovation, and here, for once, an encore might have been in place. With it all, Miss Hempel's acting and by-play were inimitably suggestive and effective. One could hardly imagine a more perfect Rosina.

Boston Transcript, Feb. 2, 1914.—Miss Hempel's Rosina, heard here once last year, was of course the other feature of the performance. Hers is one of the few voices now on the lyric stage which can sing coloratura with all the sweetness and tonal color which we demand of the lieder singer. Every note from high B down was clear as a dot on a Japanese rice-paper drawing. Especially delightful were Miss Hempel's long runs, in which each note was a carefully prepared work of art.

For all particulars address

MISS ANNIE FRIEDBERG, Personal Representative

Metropolitan Opera House Bldg.

1425 Broadway, New York

ONLY TWELVE WEEKS OF OPERA FOR BOSTON NEXT WINTER

Season Will Begin on January 4—Directors Disclaim Financial Interest in Paris Season of Boston and Covent Garden Companies—"L'Amore dei Tre Re" Repeated—Muratore in "Carmen" Hailed as "Best 'Don José' Heard in Boston in Years"—"Secret of Suzanne" Welcomed Back in Répertoire

Bureau of Musical America,
No. 120 Boylston Street,
Boston, February 15, 1914

At a meeting of the Board of Directors on Wednesday, February 11, it was decided to reduce the Boston Opera season of 1914-15 from eighteen weeks to twelve consecutive weeks, beginning January 4, 1915. This will result in a corresponding reduction of the prices of subscriptions, but it will not weaken the répertoire. Instead of eighteen operas, as heretofore, twenty-four operas will be given in the course of the season. Each opera will be presented twice, instead of four times, as formerly. The performances will be divided into two series instead of four. On Wednesday and Friday evenings the bills will be the same, and similarly with Monday evenings and Saturday afternoons. Subscribers who take seats for Monday evenings and Saturday afternoon or Wednesday and Friday evenings will hear the entire season's repertory. The subscription cost for each series of twelve performances for seats on the orchestra floor will be \$60 instead of \$90, as formerly, and other seats will be correspondingly reduced.

The following announcement was also authorized by the Board of Directors: "The Boston Opera Company has no financial interest or responsibility of any sort in the Paris season of the Boston and Covent Garden companies, which is being financed by the Anglo-American Grand Opera syndicate."

A repetition by the Boston company of Montemezzi's "L'Amore dei Tre Re" on Saturday, the 14th, sustained the reputation which the opera has gained in so short a time in this country. There was occasion again to admire the libretto and the high artistic purpose of both poet and musician and to discover new beauties in Montemezzi's masterly

score. He may achieve a more individual musical speech in later years. For the present it is sufficient that he has composed exceedingly beautiful and dramatic music, exalted, ecstatic music, which marvelously completes and makes the more wonderful the drama.

Montemezzi, like Wagner before him, has written a real music drama, a drama which is felt through tone and glorified by it. His proceeding is farthest from the slavish accompaniment of dialogue and situation observed by Puccini and less-gifted countrymen of Montemezzi. No! The libretto of the "Love of the Three Kings" furnishes a very simple drama of static moods. There is little incident; there are wonderful pauses in the dialogue in which the music may well up and apotheosize the emotions of the moment. And in this music, as in a beautiful stream, there is reflected distinctly all that transpires in Benelli's drama, and the true medieval atmosphere which envelops it.

A New "Manfredo"

It may be said that the effect of this drama is greatly enhanced by the picturesque settings of Josef Urban. The cast, with one exception, was that of the opening performance—Miss Bori, Mr. Ferrari-Fontana, Mr. Ludikar. The exception was Mr. Ancona, as *Manfredo*. He went upon the stage with very little opportunity for preparation, and gave more than a creditable performance under the circumstances. Mr. Ancona's skill in the use of his voice did not desert him. Miss Bori is an ideal interpreter of the rôle of *Fiora*. There will also be interest in Mme. Villani's appearance in this part on the 20th, for it was she who created the character at the première of the work at La Scala. Mr. Ferrari-Fontana sang with his wonted ardor and intelligence. Mr. Ludikar, when he appeared for the second time as *Archibaldo*, distinguished himself by the mastery and the eloquence of

his performance. Of all the rôles in this drama that of *Archibaldo* is surely the greatest, and Mr. Ludikar, always an intelligent artist, has added materially to his reputation by this achievement. Mr. Moranzoni again conducted with excellent results.

On the 11th "Carmen" was given with the best *Don José* who has appeared in Boston in years—Lucien Muratore. For the first time at the Boston Opera House there was seen a *José*, who was believably, a man and a soldier with a soldier's conceptions of duty and of honor. This was indeed a manly and dramatic impersonation and one that will long be remembered by those who were present. Then, too, Mr. Muratore sang with a feeling for the music which was as edifying as his technical mastery. Mme. d'Alvarez was the *Carmen*. Some thought her too—tall! But it may be said that many a smaller woman has looked larger on the stage than she. She sang the music with commendable authority and also a wealth of nuance. The *Micaela* was Alice Nielsen, who made that pale rôle as human as it could be made. Other individual parts were well taken. Mme. Swartz-Morse had new, logical, interesting "business" as *Mercedes*. The performance of the quintet was an oasis as regards its spirited ensemble, in the midst of a desert caused by the sluggish time beating of Mr. Caplet, who, learned and respected musician that he is, appears to be wholly lacking in the temperament and the lightness of touch essential for this wonderful score.

"Secret of Suzanne" Revived

"The Secret of Suzanne" came back to the répertoire on the 13th, and was welcomed home. Miss Nielsen—and no rôle is better suited to her voice and style—was the *Suzanne*, while Mr. Scotti gave an imitatively finished performance as the husband of the charming young lady who would smoke

cigarettes. Mr. Caplet conducted with humor and animation. The delightful operetta was applauded to the echo, and it may surely be said that nothing so fresh and charming in a humorous style has come from Italy since the days of Rossini and Donizetti. There followed a performance of "I Pagliacci." Miss Nielsen was the *Nedda*, and Mr. Ferrari-Fontana again gave his absorbingly dramatic performance of *Canio*. The *Tonio* was Mr. Ancona, who is experienced and effective in this part. Others to take part were Messrs. Fornari and Giaccone.

"Martha" was sung in English at the popular-priced Saturday evening performance. Evelyn Scotney was the *Lady Harriet*; Cara Sabin was the *Nancy*; Howard White, *Plunkett*; Alfredo Ramella, *Lionel*; George Everett, *Sir Tristram*. The opera was much enjoyed. Miss Scotney sang brilliantly and was encored of course, after the "Last Rose of Summer." Miss Sabin has an uncommonly rich and full contralto voice, and was entirely in the spirit of the work. Howard White was among those who made the English intelligible. Mr. Ramella's voice was enjoyed, not his English. Mr. Everett enunciated well. The audience applauded a work which it knew, whistled, and admired.

OLIN DOWNES.

Adela Bowne in Concert at East Orange

Music lovers in East Orange, N. J., will hear an interesting concert on March 10 when Adela Bowne, the American soprano, will appear at the Women's Club assisted by Charles Gilbert Spross, at the piano, and by the Modest Altschuler String Quartet. Miss Bowne, who returned last Fall from European study, will sing several operatic arias and also groups of songs in English. Mr. Altschuler will not only assist in the quartet but will play a group of cello solos.

Mme. Marie Rappold's Plans

Mme. Marie Rappold, of the Metropolitan Opera Company, is traveling with the Montreal Opera Company. Mme. Rappold has only seen her husband, Rudolf Berger, twice since his arrival in America, but she will soon return to New York for her season at the Metropolitan, where she will sing *Elsa* and *Aida*.

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MME. VAN ENDERT'S DÉBUT IN BOSTON

German Soprano, Symphony Soloist, Sings with Taste and Intelligence

Bureau of Musical America,
No. 120 Boylston Street,
Boston, February 16, 1914.

MME. ELIZABETH VAN ENDERT was the soloist at the Boston Symphony concerts of the 13th and 14th. She comes from the Opera at Charlottenburg, and before that from the Royal Opera at Berlin. She is a young and comely woman. She was born at Neuss-am-Rhine in 1884, and her first teacher of singing was Dr. Richard Mueller of Dresden. She studied later with Mme. Pachalis Souvestre of Milan. Her teacher in dramatic art was Luise Reuss-Belce of Bayreuth. In 1906 she made her début as a concert singer with the Gurzenich Orchestra, Fritz Steinbach, conductor, in Cologne. Her operatic début took place in 1907, when she sang *Marguerite* in "Faust" with Von Schuch conducting. She has continued her concert work since her adoption of an operatic career.

Mme. Van Endert sang with the Boston Symphony these songs: "Verborgeneheit," Hugo Wolf; "Wiegenlied," Richard Strauss; "Cécilie," Richard Strauss; "Es Schaukeln die Winde," Humperdinck; "Medieval Hymn to Venus," d'Albert. The orchestral numbers were Tchaikowsky's Fourth Symphony, Dukas's orchestral *scherzo*, "The Sorcerer's Apprentice," Cornelius's Overture to "The Barber of Bagdad."

Mme. Van Endert sang with taste and intelligence and was at her best in songs that were lyrical and tender rather than dramatic in mood. The simplicity and the good taste of her singing of the song of Wolf, the cradle song of Strauss and the cradle song of Humperdinck were justly admired. The Strauss "Cécilie" was rather too much for her vocal resources. But what a magnificent accompaniment! Such a song as this should never be sung without an orchestra. D'Albert's "Hymn to Venus" is the same heavy, pompous Teutonic stuff that they ladle out and will ladle out for many a day in Germany.

The orchestral feature of this concert was the performance of the Tchaikowsky symphony. A work inferior to the Fifth or the Sixth symphonies, often trivial in its material, often reiterative or directly vulgar in the development of

the ideas, and yet—an absorbing human document.

Dr. Muck did astonishing things with this music, and one listened as to something new and said afterward, "How interesting it is!" Dukas's *scherzo* was also very brilliantly performed, but already this music which crackled so wittily only a very few years ago has become old. Likewise Cornelius's Overture!

OLIN DOWNES.

BOSTON ORCHESTRA SPONSORS DEBUT OF MME. VAN ENDERT



Elizabeth Boehm Van Endert and a Fellow-passenger on the "George Washington"

Elizabeth Boehm Van Endert, the German lyric soprano, now making her first appearances in this country, could hardly have conducted her venture under happier auspices, for she is making her initial tour with no less an organization than the Boston Symphony Orchestra. It has been the policy of the Boston Or-

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Mr. John C. Freund,
Editor, MUSICAL AMERICA.

My Dear Sir:

At a meeting of the Executive Board of the Fraternal Association of Musicians of New York, held last night at the home of its president, Mr. Edw. W. Berge, many words of appreciation were uttered for the very interesting and instructive lecture with which you favored us last week, and a vote of thanks to you for having afforded us that pleasure was moved and carried heartily.

The President and the members of the Executive Board feel that they are voicing the opinion of the entire association in expressing their sincere and unqualified approval of your aims, and assure you that they appreciate highly your tireless efforts on behalf of their art, and of musical workers in America.

They beg you to accept this small offering of thanks for your kindness, with many good wishes that your labors may prosper, and a fruitful harvest result from your sowing.

With high esteem,

(MRS.) IDA WOODBURY SEYMOUR,
Secretary, F. A. M.

February 11th, 1914.

chestra under Dr. Muck to invite some distinguished singer or instrumentalist to pay a brief visit to America each year and appear only at its concerts, with one or two supplementary recitals. This was done two years ago in the case of Josef Hofmann and last year in the case of Fritz Kreisler. This Winter the choice fell upon Mme. Van Endert, who accompanies the orchestra this month in its visits to New York and other cities, and who will conclude her tour with recitals in Boston and New York.

Mme. Van Endert has sung at the Dresden Court Opera, the Berlin Royal Opera and the Deutsches Oper at Charlottenburg and has matched her success in the operatic field with her accomplishments as a concert singer.

The accompanying picture shows Mme. Van Endert as she appeared on her arrival in New York, January 27, on the *George Washington*.

Julia Culp with New York Philharmonic in Washington

WASHINGTON, D. C., Feb. 16.—The second concert of the New York Philharmonic Orchestra was received with even greater enthusiasm than the first. This was due in part to the appearance of Julia Culp as well as to the delightful program selected by the organization. Miss Culp gave the three Ellen songs by Schubert from Scott's "Lady of the Lake," with orchestral accompaniment, and a group of songs by Brahms and Strauss, accompanied by Coenraad V. Bos at the piano. Certainly the *lieder-singer* never was more warmly received and certainly she never sang more charmingly and artistically. The symphony on this occasion was the Tchaikowsky "Manfred" which brought forth the varied powers of the orchestra. The other numbers were "Prelude, Choral and Fugue," Bach, and "The Sorcerer's Apprentice," Dukas.

W. H.

Canadian Tour for Alice Moncrieff

Alice Moncrieff, contralto, who has been filling concert and recital engagements in and near New York during the present season will make a short tour of Canada during the first part of March. Among her engagements will be Halifax and Wolfville on March 9 and 10, respectively, the former with the Orpheus Club.

NEW METROPOLITAN SOPRANO IN DÉBUT

Mabel Garrison, in Sunday Concert, Reveals a Voice of Beautiful Quality

At last Sunday evening's concert at the Metropolitan Opera House, Mabel Garrison, the young soprano from Baltimore, who was recently added to the ranks of the company, made her first appearance and scored a success, immediate, unquestionable and thoroughly deserved. She sang the "Caro Nome" aria and Mozart's "L'Amore" and as encores Liza Lehmann's "Cuckoo" and the "Lass with the Delicate Air." A slight nervousness was perceptible in the "Rigoletto" number, though this did not materially affect her work.

Miss Garrison has the advantage of personal winsomeness in addition to her vocal charms which are not inconsiderable. Her voice, while not large, is lovely in freshness, purity and beauty of quality and capably controlled. Furthermore, it is flexible and of ample range and well fitted for the lighter coloratura rôles. But she is also eminently satisfying in pure cantabile as she demonstrated in the Mozart aria. It is some time, moreover, since the "Lass with the Delicate Air" has been so charmingly sung in these parts. Miss Garrison was warmly applauded and bids fair to prove a very happy surprise to local opera goers.

Mr. Gerardy was the instrumental soloist of the evening, playing Saint-Saëns's A Minor 'Cello Concerto and Boellmann's "Variations Symphoniques." He played better than at his recent Philharmonic appearance but was still inclined to produce a rasping A string tone. Sophie Braslau sang airs from "Carmen" and "Gioconda" and Mr. Jörn gave "Ridi Pagliaccio" and the "Tannhäuser" Narrative. Why with the full orchestra at his back he should have been compelled to sing the Wagner music to a bad piano accompaniment baffles understanding. The orchestral numbers under Mr. Rothmeyer included the "Freischütz" Overture and "Les Préludes."

H. F. P.

Adelina Agostinelli, who sang dramatic soprano rôles at the Manhattan, recently appeared in the main part of "La Traviata" in Piacenza.

CRITICS AGREE!

Messrs. HENDERSON, KREHBIEL, ALDRICH, HALPERSON, SMITH, MELTZER join in unanimous praise when KATHLEEN PARLOW played the Mendelssohn Concerto as Soloist with the N. Y. Philharmonic on Thursday Ev'g, Feb. 12 and Friday Aft., Feb. 13.

Sun—"Miss Parlow's performance gave throughout a fine virtuoso effect. The familiar qualities of her playing, which first of all include a musical tone and a broad, sweeping style, were fully disclosed. She played with a fine attention to the details of finish, and her intonation was excellent. These features, together with an exquisite expression of lyric emotion and feeling, helped to raise her work to a higher artistic level than it has before attained here. She was warmly applauded for her efforts."

Tribune—"Kathleen Parlow (in place of M. Thibaud) the Mendelssohn concerto with the Philharmonic Society at Carnegie Hall. Since neither players nor works need to be introduced, it may suffice to say that Miss Parlow played what might, in contrast to its fellow, be called a beautifully feminine composition in a beautifully feminine but thoroughly admirable and artistic manner."

Times—"The management secured to take his place Miss Kathleen Parlow, who played the same number as announced for Mr. Thibaud, Mendelssohn's concerto. Miss Parlow had been heard earlier in the season in New York, and her return under these unexpected circumstances prevented any serious disappointment. She has often been admired in New York concerts, and played the concerto in a manner that aroused enthusiasm and she was much applauded."

Staats Zeitung—"Miss Kathleen Parlow as soloist played the Mendelssohn Concerto in altogether admirable manner. The lyric was well brought out, her intonation was perfect, her technic of natural brilliance. The young artist was very much applauded."

Press—"Leopold Auer's talented pupil fulfilled her task very well, indeed, admirably supported, as she was, by the orchestra, and inspired her auditors to enthusiastic demonstrations of approval."

American—"Miss Parlow did herself credit in the Mendelssohn concerto for violin and orchestra. Her grasp of her art has deepened and broadened in the last year. Her incisive tone and admirable taste in shading and phrasing impressed the audience, and she was recalled several times in response to the enthusiastic appreciation."

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ELMAN IN FINE FORM IN CLEVELAND RECITAL

Violinist's Playing Notable for Poise and Depth of Feeling—Local Artists in Recital

CLEVELAND, Feb. 14.—Mischa Elman was in fine form at his Cleveland recital on Wednesday evening, given under the local management of Mrs. Felix Hughes. There seemed in general more poise, more depth of feeling in his playing than in former years. But with increasing maturity Elman has lost none of the wonder of his tone or the originality of his phrase. Percy Kahn, at the piano, deservedly shared in the honors of the Mozart and Handel Sonatas, which lent breadth and dignity to the program made up otherwise of brilliant technical numbers.

An "Opera Musicale" by Anne Shaw Faulkner and Marx Oberndorfer, of Chicago, was given on Friday at the Knickerbocker Theater, under the management of Mrs. G. B. Sanders, the subject being "The Jewels of the Madonna," soon to be presented here by the Chicago-Philadelphia Company. To a running accompaniment of the music Miss Faulkner told the story of the opera in a direct and simple fashion that won a high success with a discriminating audience.

A recital by Mr. and Mrs. Adolf Singuf coming on Friday served to introduce the latter to the musical world of Cleveland, which has long recognized the ability of her husband as the talented director of the German Club, a large organization of serious ambitions among the foreign residents of the city. A lecture recital by Albert Riemenschneider, the head of the musical department of Baldwin-Wallace College of Berea, took place in Channing Hall in preparation for the concert by the Chicago Orchestra. A suite of Max Reger's received special consideration, and several Reger numbers were given on

the organ by Mr. Riemenschneider, whose extended acquaintance with the music of this composer makes him a worthy exponent of it.

ALICE BRADLEY.

DEPARTMENT STORE CHORUS

Wanamaker's Negro Employees Sing Folk Songs of Their Race

One of the unique offerings presented at the Wanamaker Auditorium, New York, was the concert given each afternoon last week by the Lincoln Emancipation Jubilee Singers. This chorus of negroes was organized recently from the employees of the Wanamaker Store and trained by Alexander Russell, concert director of the Auditorium, and by Daisy Tapley, contralto.

The chorus sang most creditably the old negro folk-songs, "O Nobody Knows the Trouble I've Seen," "Run Mary, Run," "Go Down Moses" and the inspiring "Didn't My Lord Deliver Daniel." In these it demonstrated that the true spirit of these wonderful old songs can best be brought out by native singers, even though their proficiency as vocalists be limited. They also sang Nevin's "Mighty Lak' a Rose," Barnby's "Sweet and Low" and Will Marion Cooke's "Swing Along."

Miss Tapley won cordial applause for her excellent singing of songs by Campbell-Tipton, Coleridge-Taylor, Leoni, Cyril Scott and Thomas. She also presided at the piano for the singers. A small orchestra composed of negro employees played numbers at the beginning and end of the program.

Preceding this concert Mr. Russell gave a half-hour organ recital assisted by Gordon Kahn, violinist. Mr. Russell's offerings were his own Fantasy on an American Folk-Song, MacDowell's "From Uncle Remus" and the Largo from Dvorak's Symphony "From the New World." Mr. Kahn played Dvorak's Humoresque and Kramer's "Chant Nègre."

MME. PEROUX-WILLIAMS IN BUFFALO RECITAL

Reappears After Long Absence Before Home Audience—Frieda Hempel With Orpheus Society—Mannes Recital

BUFFALO, Feb. 12.—After several years' absence in Europe devoted to study, Mme. Alice Peroux-Williams, of Buffalo, gave a song recital in Twentieth Century Club Hall, Monday evening, February 9, before a large audience. She presented a program eminently fitted to show both the scope and beauty of her fine mezzo-contralto voice. Such old numbers as "Sommì Dei" (Radamisto) by Handel (1685-1789); "Quel Ruscelletto," by Paradies, (1710-1792), and "Come, Oh Come, My Life's Delight," Old English (1617), and Schubert, Brahms and Hugo Wolf groups, as well as the Duparc and Fauré numbers were charmingly sung. Mme. Peroux-Williams's voice is of extensive range and the scale is very even. Her capacity to color her tones adds much to her interpretative ability. The program represented four languages in which the singer proved herself at home. Ethel Cave Cole played adequate accompaniments.

The same evening, the Buffalo Orpheus Society gave its second concert of this season, under the direction of Julius Lange, at Elmwood Music Hall. The work of the chorus was excellent both in light and shade and tone volume. Two numbers of especial excellence were "Nachtgruss," by C. Attenhofer sung a capella and "Ungarische Steppenbilder," by Hugo Juengst, with an orchestral accompaniment arranged by Julius Lange. This number, with its incidental solos, was one of the most striking of the evening's offerings.

Florence Hinkle, soprano, of New York, was the soloist. Miss Hinkle was in especially fine form and gave great pleasure in the "Depuis le Jour," from "Louise," by Charpentier; "Frühlingsglaube," Schubert; "Röselein," Schumann; "Le Chemin de Lune" and "Ariette," Vidal. She was recalled many times after her group of songs and sang Spross's "Will o' the Wisp" as an encore number. Bruch's "Fair Ellen" was another excellent piece of work done by the chorus and chief soloist. John C. Stephenson, baritone, of Buffalo, gave a good account of himself in the Bruch number. Marvin Grodzinsky, of Buffalo, was the accompanist for the soloist and chorus.

David and Clara Mannes gave a recital at the Twentieth Century Club the evening of February 3, before a large audience, which was manifestly pleased at the excellent offerings presented. Perhaps the most enjoyable number was the Cesar Franck Sonata in A Major. So insistent was the applause after the official program numbers, that three encore numbers were given. F. H. H.

SOLOISTS IN HARTFORD

Miss Brandegee and Mme. Lund Share Sängerbund Honors

HARTFORD, CONN., Feb. 14.—The annual concert of the Hartford Sängerbund, August Weidlich, director, was held in Parson's Theater on February 9, before a large and receptive audience. The society was assisted by Hildegard Brandegee, violinist, and Mme. Charlotte Lund, dramatic soprano, of New York. The program presented by the chorus was well chosen and performed in a manner that reflected great credit on Conductor Weidlich.

The violin playing of Miss Brandegee was decidedly a feature of the evening's

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program. Among her numbers were the Concerto No. 2; "Romanza" and "A la Zingara," of Wieniawski; "Ave Maria," Schubert-Wilhelmj, and Kreisler's "Caprice Viennois," which were given with exquisite tonal beauty and true artistic spirit. After insistent applauding, she was obliged to add the "Humoreske" of Dvorak.

Mme. Lund met with much favor in her singing of Wagner's "Dich Theure Halle," and in a group of four songs. Her work in the Gounod-Bach "Ave Maria," in which she was assisted by a violin obbligato by Miss Brandegee, was done with feeling and made a strong impression upon the audience.

W. H. L.

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"BILLY" SUNDAY'S VIEWS ON MUSIC DISCLOSED

Famous Evangelist Sorry for Girls Who Go to Europe and "Nearly Break Necks Trying to Get into Opera"

PITTSBURGH, Feb. 16.—Some of Pittsburgh's well-known singers have been giving their services occasionally to "Billy" Sunday, who for the last seven weeks has been holding a revival in Pittsburgh, which closes here next Sunday. Among them has been Lucille Miller, soprano. Sunday has been preaching especially to some of the members of the choirs of Pittsburgh churches. He calls the choir "the war department of the church." He asserts that more quarrels start among singers in the church than among the members. But he believes firmly in the importance of the church singer's mission and feels sorry for the girls who go to Europe and "nearly break their necks trying to get on the operatic stage."

Marie Stapleton Murray, a favorite Pittsburgh soprano, has been making friends by appearing in concert in a prominent Pittsburgh department store which has been giving some splendid concerts. This is a new departure for Pittsburgh. Blanche Saunders Walker, pianist, and Ruth Bowers Gibson, violinist, also have been assisting in these unique entertainments. Works of Cadman, Hauser, Beethoven, Massenet, Schumann and others have been included in the offerings.

Music topics are becoming prominent at the Pennsylvania College for Women, where Zoe Fulton is such a leading spirit. During the week the Whitmer Musical Club held a meeting at which Mildred Weston, a graduate of the School of Music, gave a talk on the early life of Mozart. Selections from the works of the composer were played by her. Mildred McWilliams and Pauline McCaw also took a part. Miriam Messner is the president of the club.

E. C. S.

Mabel Beddoe Program of Three Epochs in Swarthmore, Pa.

Mabel Beddoe, the young American contralto, recently gave a costume recital before the Woman's Club of Swarthmore, Pa., with great success. Her program was arranged in groups of three songs each, each depicting a dif-

ferent epoch and locality. Prominent on her program were her Victorian and Scottish groups. The Victorian group contained the quaint old ballad in dialogue form, "Madam, Will You Walk?" which appealed strongly to the audience. Most praiseworthy in the Scottish group was "A Hundred Pipers," which Miss Beddoe realistically imbued with the Scottish atmosphere.

EASTON PARISH CONCERT

Mme. Bridewell, Jacobs Quartet and Mr. La Ross Display Art

EASTON, PA., Feb. 13.—An enjoyable concert was given here last evening by the Max Jacobs String Quartet, assisted by Carrie Bridewell, contralto, formerly of the Metropolitan Opera Company, and Earle Douglas La Ross, pianist, of this city.

The quartet gave an excellent performance of Dvorak's Quartet, op. 96. With Mr. La Ross playing the piano part a hearing of Schumann's Quintet, op. 44, was given. Mr. La Ross played splendidly and was given much applause for his musicianly handling of the part assigned him, as well as for his poetic presentation of a Chopin group earlier in the program.

Mme. Bridewell made a notable impression in the Gavotte from "Mignon." In her group of songs, Franz's "Im Herbst," Bimboni's "L'Inamorata," Lalo's "L'Esclave" and Eden's "What's in the Air To-day" she proved herself a *lieder* singer of distinguished attainments. Mr. Jacobs's solo numbers, Cottenet's "Chanson Meditation" and Smetana's "Aus der Heimat" brought him a full share of approval for his artistic performance. The concert was given under the auspices of the Parish Aid Society of Trinity Church.

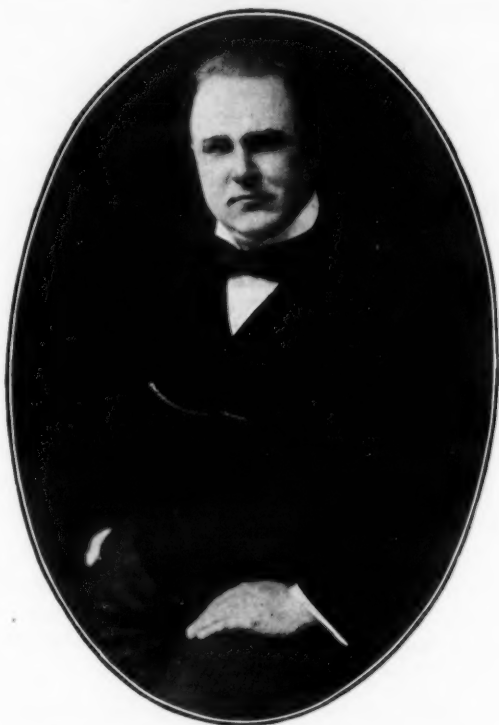
SUCCESS FOR NEW PIANIST

Elenor Altman Reveals Many Good Qualities in New York Recital

Elenor Altman, a young pianist and a pupil of Sigismond Stojowski gave a recital in Aeolian Hall, New York, last Saturday evening. She played Beethoven's Sonata, op. 26; Chopin's Sonata, op. 58; a Brahms Intermezzo and Capriccio; a Schumann "Novelette," and pieces by Paderewski and Stojowski in a manner that evoked not a little gratification.

Miss Altman bids fair to develop into a very interesting pianist. She has intelligence and musical feeling, strong wrists and fleet fingers, an excellent technical equipment, a good tone and a keen sense of rhythm. Her delivery of the Beethoven work was well considered and technically smooth. Less satisfying from a poetic standpoint was the wondrous Chopin Sonata. Miss Altman did not grasp the subtle morbidity of the first and third movements or sound the heroic note of the finale. Nevertheless many a pianist of otherwise excellent qualification comes to some phase of grief in Chopin. At all events this young woman is a very worthy player. H. F. P.

BARITONE MARSHALL RETURNS FOR CAREER IN NATIVE COUNTRY



Earle Waldo Marshall, American Baritone

American music circles will next season receive an acquisition of an American baritone, Earle Waldo Marshall, who has returned from operatic successes abroad. Mr. Marshall has not sung in this country since his operatic debut in Italy six years ago. Before going to Europe he only did oratorio and concert work throughout New England, and in 1907 he went abroad to complete his studies under Luigi Vannuccini.

A year later he made his operatic debut at the Teatro Verdi in Florence as Germont in "La Traviata" at the same time that the famous Battistini appeared there in "Rigoletto." Since then Mr. Marshall has been in the opera houses of leading European cities, even appearing in Greece and Turkey. He has now returned to make a career in his own country.

Bachmann Compositions Prominent in Mme. Atwood's Studio Musicale

Olive E. Atwood, pianist, assisted by Alberto Bachmann, violinist, gave a musicale at Mme. Atwood's Metropolitan Opera House studio on February 1, before an enthusiastic gathering. The features of the program were Mr. Bachmann's own Sonata for Violin and Piano and Schütte's Suite for violin and piano. Prominent among Mr. Bachmann's solo numbers were a Moszkowski Caprice, dedicated to Mr. Bachmann, and another of Mr. Bachmann's compositions, "Longing," both played with artistic and musicianly interpretation. Mrs. Atwood's solos included Sinding's "Klavierstück," op. 25, Schütte's "Au Rouet," Intermezzo by Paul Juon, and Sternberg's Concert Etude.

Pedal Work Feature of John A. O'Shea's Boston Organ Recital

BOSTON, Feb. 14.—John A. O'Shea gave an organ recital in the Shawmut Church, Boston, on Friday, February 13, assisted by Adelaide Griggs, the popular Boston contralto. Mr. O'Shea's program was varied and interesting and of such a nature as to display the many intricacies of artistic organ registration and pedalling. The latter was particularly evidenced in his masterly performance of a "Concert Study" by Pietro Alessandro Yon, and in a "Festival Prelude and

Fugue on 'Old Hundred'" by Clarence Eddy, in which the pedal playing is indeed an outstanding feature, and which Mr. O'Shea performed remarkably well. Again in the "Ariel" of Joseph Bonnet he played with refined legato and even technic. Miss Griggs's rich contralto was heard to advantage in the aria "O Love Thy Help" from Saint-Saëns's "Samson and Delilah," "The Sea," by MacDowell; and "Morning Hymn," by Georg Henschel. W. H. L.

ELMAN'S SECOND RECITAL

Customary Enthusiasm for Violinist—Program of Serious Nature

Although the blizzard's tie-up of the surface car lines somewhat affected the attendance at Mischa Elman's second recital, Carnegie Hall, New York, last Saturday afternoon, there was no diminution of the customary Elman enthusiasm among the hearers. At the close there was the customary call for encores, and after Mr. Elman had once satisfied this demand the continuing applause brought another rush down the aisles for the Meditation from "Thais." Even then the applause could not be discouraged until the house lights were lowered. Among those who applauded the young violinist till the end were another noted Auer pupil, Kathleen Parlow, and a fellow-Russian musician, Gutia Casini the young cellist.

Mr. Elman's program was of the same serious nature as that of his first recital, with two classic sonatas, the Mozart, No. 10, and the Handel E Major, besides the Saint-Saëns B Minor Concerto. In these works the violinist revealed some of the most worthy phases of his art, while his technical elasticity and rich tone were still in evidence. The audience responded with especial warmth to his exposition of the Saint-Saëns and he was forced to add the Wagner-Wilhelmj "Albumbblatt."

A much appreciated group of short pieces, including the Beethoven G Major Romance, a Paganini-Vogrich Etude, and a Brahms Hungarian Dance, was followed by an encore. Wieniawski's "Souvenir de Moscow" represented violin pyrotechnics at the close. K. S. C.

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Milton's Knowledge of Music

Its Sources and Its Significance in His Works

By Sigmund Spaeth, Ph. D.

Price \$1.00 net

This dissertation, originally presented to the Faculty of Princeton University for the degree of Doctor of Philosophy, has been published in response to a general demand from students of music and literature alike.

While primarily a work of scholarship and research, it possesses also a general interest not only because of the unusual quality of its material, but also through the attractiveness of its style. The body of the dissertation is in five chapters, containing an historical sketch of the English music of Milton's time, a biographical account of Milton as a musician, a detailed study of his knowledge of the practice and theory of music and finally a careful examination into the significance of this knowledge. The author shows that Milton stands alone among poets in the completeness and accuracy of his musical understanding, and that he adapted this wealth of material in poetic fashion to his religious and philosophic beliefs, idealizing harmony and giving it a mystic universality in the manner of the Pythagoreans.

There are five appendices, containing significant quotations from Milton's works, notes on Milton's friendship with Henry Lawes, the composer, and Leonora Baroni, the singer, a translation of Milton's Latin essay on the "Music of the Spheres" and a summary of the most important sources of his knowledge of music. There is also a very thorough glossary of the musical terms used by Milton.

Dr. Spaeth's book will appeal to every lover of English literature because of the new light which it throws on the personality of the great epic poet. But it is of equal importance to musicians in the wealth of information which it contains concerning not only the English and Italian music of the 17th century, but also the much discussed theories of the Greeks and the obscure vagaries of the Neo Platonists. Its interest is as great for the general reader as for the painstaking scholar, and its value as a book of reference is equalled by its delightfulness as an essay in literary and musical criticism.

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New York, February 21, 1914

AUTHOR'S AND COMPOSER'S SOCIETY

The course of the American Society of Authors, Composers and Publishers, organized in New York last week, will be watched with interest. The Society has the same object as similar societies in Europe, which is the collecting of royalties from the artists for public performances of music. At least one of the European societies organized for this purpose has attempted to extend its work into America on the plane of the higher class of music, but without success, for the range of musical appreciation in America is so broad that artists have no difficulty whatever in making up satisfactory programs from among works beyond the society's control. French singers in Paris must sing French songs, including modern ones, and cannot well contrive to escape the tax levied by the society.

In regard to music on the highest plane, we have in America scarcely arrived at a point of public recognition which would make it possible to carry out very fully the purpose for which this new Society is organized. It is significant, therefore, to note that the founders of the new Society are the leaders in those fields of American music which have achieved an absolute and unequivocal success, and for which there is no possible substitute in the popular favor. That is to say, it is the field of light opera and the music of the vaudeville theater, popular music in general, and the music having the widest circulation through the phonograph, that is chiefly represented, although, according to accounts of the organization, operatic and chamber music also find place within it. Although the foundation for the Society seems to have been well laid and extensive preparations appear to have been made for its organization, it is certain that neither news nor rumors of the formation of the new Society have been generally current among the American composers of more serious music.

In proportion as American music of the higher class prevails it will probably become necessary to extend the work of the Society into that field, but this can scarcely be expected until the makers of programs can abso-

lutely not dispense with the performance of such American works. And, in fact, we are already at the threshold of such a condition. As to the desirability of such an organization it is certain that the way of the musician in the world is more difficult than that of many persons in more distinctly commercial fields of endeavor, and he should be allowed to reap what reward he normally can from the performance of his work.

It is strange that an officer of the Society should state, at least as reported in the papers, that "writers and publishers are given protection under the copyright laws of the United States." As a matter of fact they are not "given protection." The United States, for a fee, merely allows them to register their publications in Washington, so that they may have proof of such publication and the date of it, should occasion arise on the author's part to prove the facts.

NEW YORK'S MUSIC LIBRARY

Richard Aldrich, in the *New York Times*, recently called attention to New York's inferior position in the possession of a musical library. The union of the Lenox and Astor foundations did undoubtedly provide the city with a library of much worth, that is visited by many persons and is accomplishing a great deal of good. It is well administered and the most is being made of it that can be under the circumstances.

There is a great gap to be filled, however, before the music section of the New York Public Library can compare with such musical libraries as those of the Library of Congress or the Boston Public Library.

For the many literary workers in the field of music in New York the most obvious lack in the New York Library is that of modern scores and commentaries upon modern music. In Boston, Mr. Allen Brown, the founder and donor of the musical library there, has been untiring in his work of carrying the collection of musical scores down to date and in amassing a wonderful amount of material from American and foreign newspapers and journals with regard to the new works, and which in the main takes the form of actual reviews written upon first hearings of the works.

The labor in New York involved in getting an adequate knowledge of the impressions produced by new music in different places and of various other matters bearing upon these new works and their composers is very much greater than it should be.

These matters come back at last to the amount of available funds and the special interest of those whose business it is to allow their disbursement. New York can ill afford to go any longer without taking measures for the establishment of a musical library of the best and most up-to-date sort.

NEW YORK "DIXIEIZED"

The visitor from Maine who vented his wrath last week upon New York for being "Dixieized," as related in the daily papers, is not only unnecessarily perturbed by his thought that New York might as well be a suburb of Charleston, S. C., but is in need of a degree of enlightenment concerning the facts of "Dixie" worship in New York which does not penetrate the forests of Aroostook County.

It was too much for the gentlemen from Maine to hear the crowds in the cafés clap and cheer every time "Dixie" was played. He should be told that it is not because they all want to rush off and take the first train South, but because they like the tune, which is the liveliest national tune we have. He should also be told that this applause of "Dixie" is a tribute to the North which had the genius to produce it.

There will always be a certain proportion of warm-blooded Southern colonels in a New York café of an evening, and they may be expected to add something of the fire of local sentiment to their reception of the tune, or even to applaud it for that reason alone. But the gentleman from Aroostook County should be assured that the applause of "Dixie" comes from both Northerners and Southerners, and is, before all else, a tribute to the magic of sparkling melody.

THE CHILD CONDUCTOR

The child conductor has not yet become a very prevalent pest, but danger is to be scented in the recent Russian appearance of Willy Ferrero, an Italian-American child of seven and a half years. On this occasion, according to cable dispatches, the Czar presented the infant with a gold watch set with pearls and diamonds, and the Czarina gave him a large box of chocolates and a promise of some toys to be sent later, although it is a little difficult to understand what a child whose taste at seven and a half is for orchestral conducting wants with toys.

We are not, however, to forget the scriptural prophesy that "In those days their children shall make haste." Judging from indications such as the present, we are entering upon "those days," so that it may be that we should be prepared henceforward to accept our art from

children of seven and a half years, as well as from those of a "larger growth." At all events we should not be prejudiced.

Personalities



Frances Alda in "Madeleine"

One of the important "characters" in Victor Herbert's lyric comedy, "Madeleine," is in reality not a human being at all, but a portrait representation of *Madeleine's* mother. Above is seen Mme. Frances Alda, as *Madeleine*, with this portrait, which, it is observed, bears a close resemblance to the charming singer herself. The scene is at the close of the opera, when *Madeleine*, whose friends have all left her on Easter to dine with their respective mothers, remarks: "I, too, dine with my mother."

Nielsen—At the latest musicale of the New York Mozart Society Alice Nielsen was welcomed into its membership—the first professional singer to receive that honor.

Eames—Emma Eames went to Bath, Me., last week to visit the home of her girlhood as the guest of Mrs. Harold Marsh Sewall. Her husband, Emilio de Gogorza, making his first trip to Maine, accompanied her.

Reimers—Paul Reimers, the tenor, gave a song recital at the White House, February 11, for the President and Mrs. Wilson. German folksongs and English ballads and songs by Schumann and Debussy were on his program.

Gittelson—Frank Gittelson, in spite of his youth, is counted among the best of the members of the Berliner Chess Club, of which the world's champion, Emanuel Lasker, is president. Gittelson played with Lasker, but, as he remarked, "I have not yet beaten him."

Jadlowker—Hermann Jadlowker, formerly of the Metropolitan and now chief tenor at the Berlin Royal Opera, was decorated recently with the Gold Medal for Art and Science by the Grand Duke of Mecklenburg-Schwerin after a performance of "Königskinder" at the Grand Ducal Opera.

Hempel—Frieda Hempel, of the Metropolitan Opera, is fond of cooking, and that she is an adept in the art was proved recently when she received a letter from Berlin notifying her that potato salad "à la Hempel," made after her recipe, had been awarded the first prize at the Berlin Food Show.

Easton—Florence Easton (Mrs. Francis MacLennan), of the Hamburg Opera, recently accepted an invitation to sing *Elektra* at the Berlin Royal Opera. Richard Strauss conducted, and complimented the American soprano warmly upon her impersonation.

Caruso—Enrico Caruso, collector of antiquities, bought the gem of the Azeez Khayat collection of ancient glass and potteries, the sale of which took place in New York last week. The tenor purchased a beautifully toned Sidonian bottle, of molded glass with elaborate pressed decorations for \$230. Another Sidonian bottle of the Greek period was bought by Signor Caruso for \$115.

McCormack—When the steamship *Niagara*, on which the Irish tenor, John McCormack, was traveling from Sydney, Australia, to Victoria, B. C., was nearly two thousand miles south of Honolulu the wireless operator picked up a message from W. D. Adams, manager of the Hawaiian Opera House, offering the tenor liberal terms to sing at a matinée following the arrival of the vessel in that port. The offer was accepted. The ship reached Honolulu at 9 a. m., McCormack sang at 3:15 p. m. to a \$1,978.50 house, and sailed away at 6 p. m. for Victoria to open his season, thus starting this American season in our island possessions.

THE TRUTH ABOUT MUSIC STUDENT LIFE IN VIENNA REVEALED BY A VIENNESE VIRTUOSO

SHALL I GO TO EUROPE TO STUDY?

An Open Letter to the Hon. James W. Gerard, United States Ambassador to Germany, to Mrs. James W. Gerard, to Those Who Took Part in the Recent Indignation Meeting in Berlin, and to the Berlin Press

IN my public propaganda, in which I have called attention to the wonderful growth of musical knowledge, taste and culture in the United States in the last forty years, and also to the extraordinary development of the musical industries, which to-day surpass those of Europe, not only in extent, but in quality, I have endeavored to rouse public opinion to a realization that the time has come when it is necessary for the United States to declare its musical independence, to the extent of understanding that it is no longer necessary to go to Europe for a musical education, and, furthermore, that we should adopt a more considerate and appreciative attitude to our own composers, singers, players and music teachers, simply following the example of other countries.

Incidentally, I have drawn attention to the evils and temptations to which many of our students abroad are exposed, and have supported my contention by the evidence given by such distinguished members of our musical world and profession, as Mr. Walter Damrosch (who has now, over his signature, declared that he was correctly quoted by me) Maud Powell, Miss Lois Ewell, Alexander Lambert, Victor Harris, Alma Gluck, W. H. Lawton, Perley Dunn Aldrich, George Hamlin, Mme. Anna Ziegler, Mme. Rider-Kelsey, Mme. Bloomfield Zeisler and many other equally noted persons.

It has also been shown, by numerous quotations from the press, that a considerable number of the leading papers in this country, not only in their news columns, but in their editorials, understand, and many of them sympathize with the position I have taken.

Enthusiastic audiences have indorsed my propaganda, some of them in the form of resolutions.

In spite of this, at the indignation meeting in Berlin it was definitely announced that "all charges were wilful distortion of the truth and the facts." In many of the German papers, also, it has been suggested that those who have come forward in support of my position were Americans, and actuated more or less by selfish motives—as if those who made the propaganda in Berlin were not!

As some of the statements quoted by me in my public addresses and by MUSICAL AMERICA first appeared in the New York American, New York Evening Sun, Chicago Daily News, Philadelphia Ledger, Baltimore Star, etc., etc., might it not be well for Mr. King Clark and his friend Mr. Abell to call another indignation meeting, get Mrs. Gerard to preside in order to denounce publicly these papers—even though, like MUSICAL AMERICA—none of them has ever referred directly or indirectly to Berlin.

However, further to sustain my position with regard to the general situation in Europe and to show that the picture I have drawn is not exaggerated, I now present to you, for your consideration, as well as for the consideration of the musical public, a statement made by Franz Wilczek.

This statement is taken from a work written by Mr. Wilczek, entitled "Shall I Go to Europe to Study?" It appears from the title page that it was printed and issued by the Lindendruckerei- und

Verlags-Ges. m. b. H. Berlin SW. This time the charge comes from Berlin itself!

As the work was issued in 1912, that is, nearly two years ago, its publication



Franz Wilczek, Author of "Shall I Go to Europe to Study?"

could bear no relation to the present controversy.

As regards Mr. Wilczek's position let me say that, according to the introduction, he made his American debut as soloist with the Theodore Thomas Or-

chestra in New York City on January 2, 1890. He has since then appeared at notable concerts and music festivals, with all our great symphony orchestras—the New York, Boston, Chicago, Cincinnati, St. Louis, Los Angeles, also with the Metropolitan Opera Orchestra of New York, under such distinguished conductors as the late Theodore Thomas, the late Anton Seidl, Emil Paur, Victor Herbert and others.

His work received recognition from the musical critics in the leading cities of the United States.

He played at the White House before President McKinley and the members of his cabinet, and also at the musicale given in New York City in honor of Prince Henry of Prussia when he was here.

In the list of the season's soloists of the Vienna Tonkünstler Orchestra, which was graced with such well-known names as Rosenthal, Fritz Kreisler, Henri Marteau, Pablo Casals, Mischa Elman, etc., he was prominently included. His performance of the seldom heard violin concerto (in Hungarian style) by Joachim, at the second symphony concert of this famous organization amply testifies to his value as a legitimate musician.

Appended is what he has to say of the situation with regard to the issue so much discussed, as to the dangers and temptations surrounding young American students in Europe:

John C. Freund

(From Franz Wilczek's "Shall I Go to Europe to Study?")

One of the instances which happened very recently is the case of a young man who is undoubtedly possessed of a remarkable musical talent, and who had the opportunity of three and a half years of study in France and Germany.

During the first year and a half of his European sojourn, while under somewhat close surveillance, he constantly made most promising progress and attracted the deserved attention of all who heard him.

The last two years of the time allotted to him he spent musically in a decidedly half-hearted sort of fashion, frequently missing obligatory lessons for no plausible reasons. For the larger portion of his stay in Germany he suspended his lessons entirely, taking pleasure trips from Berlin to Paris instead, and otherwise wasted valuable time by "carousing around" in billiard halls, beer saloons, night cafés and questionable resorts. As a fortunate individual who could and did boast of having one of the most illustrious and famously wealthy families of America "backing him," this young man certainly established a most regrettable record by recklessly squandering usually in a few short weeks the entire liberal allowance which he personally received every three months in no more profitable a manner than revelling, feasting and drinking champagne at such edifying places as Maxim's famously expensive establishment and "riding about" in taxicabs on ridiculously unwarranted occasions.

His ardent admiration for his numerous fair friends of the "red light" districts, upon whom he gallantly lavished dainty presents of "delicate wearing apparel," also gave him a chance of reaping the just rewards for his unscrupulous mode of living.

Before sailing for home he managed to induce his benefactors to purchase a very expensive violin, for which transaction he personally demanded a net fee of \$125, a sum which had to be added to the real value of the instrument, of course, and which did not include any commission to the party either, who gave an expert opinion of said violin to his benefactors.

While the amount paid for the expert opinion or for bringing about the sale of the violin was not divulged, it is a matter of record that the young man showed his gratitude to his benefactors for their unusual generosity by carelessly taking so expensive a violin absolutely "unin-

[Continued on next page.]

THE "GREAT INDIGNATION MEETING" HELD BY THE WOMEN OF THE AMERICAN COLONY IN BERLIN



THE above is a snapshot taken for the Berlin Lokal-Anzeiger and published in its issue of January 30 of the "great indignation meeting of the women members of the American Colony in Berlin," held to denounce publicly attacks on Berlin credited to MUSICAL AMERICA and its editor, but which neither the paper nor its editor ever made. However, a lengthy account of the "great indignation meeting of the women" was promptly cabled all over the United States. Among the "indignant women" (from left to right) are: Mr. Spiering, Mr. Lhévinne, Mrs. Devilen, Mr. Sam Franko, Miss Kerr (correspondent of a Chicago musical paper), Miss Dr. Luce, Mrs. Heise, Mr. Ernest Hutcheson, Mrs. King Clark, Mr. Fergusson and Mr. King Clark, who is seen (extreme right) dramatically expressing his indignation, while posing the group for the press agent. Notice the expression of "reflected indignation" on the face of the lady in the center of the picture.

THE TRUTH ABOUT MUSIC STUDENT LIFE IN VIENNA REVEALED BY A VIENNESE VIRTUOSO

[Continued from page 25.]

sured" across the ocean, finding it—according to authentic information—24 hours after his arrival in New York—a worthless pile of kindling wood in the custom house.

Another most aggravating experience which falls sometimes to the lot of guardian angels, and which certainly must be a most discouraging source of disappointment to any well-meaning protector, is an experience similar to that of the nineteen-year-old music student from Chicago, who, as a consequence of his acquaintance with a young and equally unchaperoned girl in Vienna, was blessed with a little baby boy for whom he had to spend most of the money he received for his lessons from home, in legally adjusted alimony.

The sentiments and sensations experienced by the mother, who upon her unexpected arrival in Vienna from the far West of America found her daughter, an exceedingly attractive girl hardly out of her teens, living unchaperoned in "joint-household" with a young American piano student from New York, can well be imagined.

To be able to fully appreciate the effect which such a discovery had upon the mother one must have heard the mother's pitifully tearful and pathetic story of how she sacrificed her little home and withdrew from all her friends to a remote little country town, where she toiled from early dawn till late at night in order to give her only child the opportunity of enjoying that, for inexplicable reasons, so much coveted European education.

Those kind readers whose sympathetic emotions might be aroused to indignation on hearing this little tragedy (which is only one of the many pitiable and tragic little dramas which are enacted annually on this side of the Atlantic) may find some consolation in learning that the mother finally succeeded in persuading her daughter to return with her to America, and that the vacancy in the young pianist's little household has since been filled by a still more beautiful young girl, well known among the so-called representative class of society in the capital of one of the middle States in America.

What feelings it would arouse in the hearts of many parents should they ever learn of the more than doubtful reputations gained by their daughters, who conduct unchaperoned their own little households in apartments and rooms which are to be found for rent and conspicuously advertised with the significant inducement of *gänzlich ungeniert (absolutely undisturbed) or mit vollkommen separaten Eingang* (with entirely separate entrance) is not difficult to guess.

Unfortunately this last-mentioned mode of living is far too readily adopted by many of the young and unchaperoned American girls living temporarily in the large European cities.

The absolutely unrestricted liberties offered to girls by this style of living exercise unquestionably dangerous influences upon their personal views of life in general and their individual actions in particular.

Young girls develop in this manner, gradually and often rapidly, most noticeable changes in their customary habits and general demeanor.

The effects, which this easy-going and unrestrained freedom has upon young girls living thus assert themselves in numerous ways and reach various stages which depend upon their temperament and disposition, of course.

One of the first steps taken by the majority of new arrivals is the taking to more or less excessive smoking of cigarettes, privately as well as publicly, in restaurants and cafés, where many of the young American students of both sexes can be seen at almost any hour of the night.

It is not surprising, however, that so many American girls adopt the cigarette habit so quickly, as this habit has reached among European women and girls such vast proportions that it can no longer be termed "a mere fad or passing fancy" but has to be reckoned with as a custom which has "come to stay."

The sight which would probably shock American women and surprise even most American men, of seeing young girls in the smoking compartment of tramcars pulling out a neat little cigarette case and puffing away more or less gracefully

at a cigarette, as has been observed in Vienna tramcars, has long since ceased to be a novelty.

That the various influences affect even young girls of whom one would justly believe that they were too firm in their rigid observation of regular habits and prudent conventionality to succumb to the temptations of their environments, is clearly demonstrated by the fact that young ladies, daughters of ministers of the gospel, college professors and of members of other equally dignified occupations in life, can be seen "doing in Rome as the Romans do."

A custom which was established by a coterie of young American music students in Vienna some time ago offers an interesting variation to young ladies who

brother of one of the girls to free his sister from the clutches of this individual, who had followed her to America, from where he was eventually deported by the authorities.

Owing to the fact that the newspapers had fully brought the case before the public, the mere reference to it may be sufficient to make American mothers and fathers realize that the utmost precautions imaginable are not out of place if they will insist and risk sending their daughters unchaperoned in search of a European musical education.

It has been argued by Americans at home as well as by some living permanently in Europe that a girl "properly brought up" will know how to resist all temptations.



(c) International News Service.

James W. Gerard, United States Ambassador to Germany



(c) International News Service.

Mrs. James W. Gerard, Who Presided Over the "Indignation Meeting"

have decided upon that popular way of living unrestrictedly in little apartments or rooms of their own.

It is the custom of leasing houses or villas in the remotest and most isolated parts of the country surrounding Vienna for their Summer vacations.

The temptingly alluring privilege which the originators and promoters of this idea extend to prospective new members of this improvised club, "that everybody may lounge about all day in a bathrobe," does not seem conducive to furthering, improving or even upholding the standard of high ideals of American conventionality as it is preserved and upheld by members of well-regulated families at home.

Neither does it appear that young girls who live with families renting rooms without board to "all comers" are better protected than those living by themselves.

The sad need of rules of propriety, which would somewhat curb and control the action and inclinations of boys is demonstrated by the following matter-of-fact answer given by various French landladies, when asked about the price of their rooms, "with lady callers 60 and without, 40 francs per month, plus 20 francs pour le linge," even though these women knew that their respective rooms were wanted for a boy of eighteen years.

Girls who rent rooms without board have, of course, neither the chance nor the right to decide who should be their neighbors in rooms adjoining theirs; consequently they are often forced to be involuntary witnesses of not particularly elevating scenes and incidents of gaiety (?), especially if their next-door neighbor is a young man who will take advantage of his full share of liberties granted him in his room.

The famous case of the two girls (music students) from the West, which was investigated at the time thoroughly and at length by the courts of their State, will probably still be as vividly remembered in America as it is in Vienna today, and for this reason it is not necessary to repeat it in detail.

These two young ladies fell into the hands of an alleged promoter of a new religious cult during their ocean voyage and were so completely hypnotized by him that even the mother of one of the girls was utterly powerless against his wiles, and it required the combined efforts of the Vienna police and the

This may be perfectly true, but since the necessity no longer exists for students to have to seek their musical education in Europe it seems no more than plausible that parents, especially in the case of girls, should take the standpoint of the one who takes his neighbor's word for it, that a powder-magazine can be blown up with a lighted match, in preference to the word of the one who advises "To try it first and see."

If more than mere reference were made here to any of the experiences of young married women who are sent over here by their good-natured husbands, who are probably working their "heads off" at home to give their wives a chance at the much-coveted European education an interesting chapter would probably result, but this being strictly a matter between husband and wife "silence is charity on this subject."

The innumerable sad experiences of the young protégés, which must justly cause serious disappointment even to benefactors who are blessed with more than a liberal share of worldly goods, and therefore do not grievously mourn the loss of a few thousand dollars, are by no means the most regrettable ones of the thousands passing annually into "unrecorded" oblivion.

It is the appalling number of truly tragic cases of deplorable self-deception on the part of struggling parents which deserves the utmost sympathy, as misguided parents often "stake" their whole existence and with it frequently their entire pittance of savings earned by the "sweat of their brow" in a lifetime perhaps, upon a European musical education for their sons and daughters.

The mother who tells us with satisfaction that her daughter's musical education has cost up to the present day over \$10,000 of hard earned money and ends with pride by saying, "But my daughter will be my monument" will most likely (judging from all indications) have plenty of opportunity to realize long before she will ever need a monument at all that the intended monument turned out to be only a milestone along the thorny path of bitter regrets and a "very much alive" reminder of thousands of dollars of superfluously squandered money.

The humorous pathos which lies in that often-heard expression of good-natured fathers and lenient mothers: "Go on, Mary, Evelyn and Ruth, let's

have that \$5,000 tune you brought from Europe" can only be appreciated by those initiated in the true state of affairs.

In spite of everything, however, these young people are sent or brought over to Europe by thousands annually and subjected to all sorts of temptations, and will undoubtedly continue to do so until the true state of affairs is made more generally known, which will certainly bring about rigorous and radical changes for the better, as it will (it is to be hoped) fill the hearts and minds of American fathers, mothers and protectors with a more conservative scepticism regarding the inestimable (?) value of a European musical education.

May Make Opera of Guimera's "Maria Rosa"

Two American composers are said to be trying to arrange with Wallace Gilpatrick and Guido Marburg, translators of "Maria Rosa," a Spanish play now being presented at the Thirty-ninth Street Theater, New York, to use the play as the subject of a grand opera. "Maria Rosa" was originally written in the Catalan dialect by Angel Guimera, author of "Marta of the Lowlands," which was chosen as the subject for an opera by Eugen d'Albert. Under the name of "Tiefland" it has been presented at the Metropolitan Opera House and is soon to be heard at the Century Opera House.

Ward-Stephens and Hugo Songs Features of Assembly Salon

An interesting hearing of compositions of Ward-Stephens and John Adam Hugo was given at the last meeting of the Assembly Salon, Hotel Plaza, New York. Roma Devonne Hempstead, mezzo-soprano, interpreted the Ward-Stephens songs, accompanied by the composer, consisting of "Devotion," "Schmerz der Trennung," "Summertime" and "Chanson de Fortunio." Mr. Hugo's compositions were played by Roland Meyer, violinist. They consisted of "Appassionata" and "Prelude to Spring."

NEW SONGS by American Composers

HUHN, BRUNO

DANCING GIRL.....	.60
High in C.	
Med. in A.	
SUMMER CHANGES.....	.60
High in B Flat.	
Low in G.	

These two songs by Bruno Huhn form contrasting moods of unusual interest. The "Summer Changes" reveals a deep sympathy with nature, as mirrored in the gleam of the golden butterfly, the drowsy hum of the bees, and the serene majesty of the trees. The other song, whose words were inspired by the dancing of Adele Genée, represents the objective point of view; the blithe and buoyant figure of the dancing girl stands clearly outlined with "Laughing eyes and flitting feet, waving arms and dimples sweet."

CARPENTER, JOHN A.

GITANJALI (Song-Offerings)	
Words by Rabindranath Tagore	
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Mr. Carpenter has sometimes been accused of imitating Debussy and other well-known composers; but his work reveals a unity of concept and a command of the art of musical composition that disproves the accusation. In all these songs the solo part is exceedingly vocal and is written in sustained melodies. The accompaniment, on the other hand, creates the atmosphere and lends local color to the scenes; and in some cases is so full as to give an effect almost orchestral.

SPEAKS, OLEY

FAIR ROSE60
High in G.	
Low in E Flat.	
WHEN JUNE DAYS COME AGAIN60
High in G.	
Low in E Flat.	

Two well-contrasted songs in Mr. Speaks' customary pleasing style. "Fair Rose" contains a depth of poetic sentiment giving the impression of drowsiness as if overcome by the fragrance of its own perfume. The second song, "When June Days Come Again," written to words by Frederick H. Martens, in contrast, goes with a swing and dash, and is filled with a spirit of buoyant hope.

GENTLY, LORD, OH GENTLY LEAD US60
High in B Flat.	
Med. in F.	

This sacred song is in true hymn style, simple in structure, but effective

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**The Letter of the Hon. James W. Gerard, United States Ambassador
to Germany, Which Has Aroused So Much Attention**

on me and in fact told him when he made statements of this character to me, that I was not a musician and knew nothing about the paper whatever.

I have just kicked the reporter out of the Embassy and shall be happy to join you in prosecuting him.

Yours sincerely

James W. Gerard.

Jan. 26^E

Monday, Jan. 26th, 1914

Dr. O. P. Jacob.
Dear Sir:

My attention has been called to an article, in the Tageblatt, in which I am reported to have made statements concerning the character of "Musical America," for which paper I understand you are the correspondent.

I made no such statement to the reporter who called

Facsimile of Ambassador Gerard's Letter to the Berlin Correspondent of "Musical America," in Which He Denied Having Made the Derogatory Statements About "Musical America" Which Appeared in the Berlin "Tageblatt," and Which Were Cabled All Over the United States. Faintly in the Upper Corner of the Right Hand Page Will Be Seen the Coat of Arms of the Embassy.

HARTFORD CHORAL ADJUNCTS

Mme. Lund and Miss Brandegee Admirably Assist Sängerbund

HARTFORD, Conn., Feb. 10.—At the annual concert of the Hartford Sängerbund held in this city last evening, Charlotte Lund, soprano, and Hildegard Brandegee were the pleasing soloists. Mme. Lund was heard to excellent advantage in "Dich Theure Halle" from "Tannhäuser," in which she displayed the dramatic qualities of her voice, as well as excellent German diction. Her next number consisted of a group of songs, including Lie's "Soft-footed Snow," which was so enthusiastically applauded that the soprano was forced to repeat it. At the end of the second group Mme. Lund responded to the veritable ovation which she received from over 2,500 persons by adding the Richard Strauss "Zueignung." Mme. Lund closed her part of the program with Gounod's "Ave Maria," with a violin obbligato by Miss Brandegee, and as an encore gave Liza Lehmann's "Cuckoo Song."

Miss Brandegee's *pièce de résistance* was Wieniawski's Second Concerto. She also played a group of compositions by Wilhelmj, Brahms, Tchaikowsky, Kreisler and Zarzicki. Throughout her performance this clever young violinist proved herself to be a thorough musician through her technical ability and depth

of feeling. The Sängerbund, under the baton of August Weidlich, sang effectively in all its numbers, most praiseworthy of which was Podbertsky's "Die Drei Gesellen."

BARS AMERICAN'S OPERA

Berlin Censor Thinks Situations in Tietjen Work Too Audacious

BERLIN, Feb. 9.—"The Rajah's Jewels," a new comic opera by Paul Tietjen, the American composer, was to have been produced at the Walhalla Theater next week, but the censor has placed it under the ban. His objection is said to have been based upon certain incidents in the work which are of a somewhat racy nature.

Mr. Tietjen concedes that the libretto, which is by Herr Horst, a German, contains several "piquant" situations, but declares it is no more daring than many other farces and operas that have been produced without interference. Changes will be made in the opera to meet the censor's views.

Arthur Hackett, tenor at the Central Congregational Church, Boston, has resigned to fill a similar position at the Columbus Avenue Universalist Church in that city, the change to be made April 1.

GANZ'S BERLIN RECITAL

Pianist Introduces Three New Compositions of His Own

BERLIN, Jan. 31.—The piano recital of Rudolph Ganz, in Beethoven Hall, on Tuesday last gave us additional proof of this pianist's frequently emphasized merits. Of especial interest was a group of novelties, including two new compositions by E. R. Blanchet, "Au jardin du vieux Serail" and "Serenade," which revealed a rare talent on the part of the composer for atmospheric characterizations, the former of the two novelties being especially successful in this respect.

Of further interest were three new compositions from the pen of Ganz himself: "Im Mai," "Serenade" and "Peasant Dance," all of a more or less unique character. The "Peasant Dance," with its oddly effective arrangement and the peculiarity of its ideas, created such an effect that a repetition was frantically demanded. Other numbers of the program were Debussy's

"l'Isle joyeuse" and "La fille aux cheveux de lin," which Ganz played with splendid musicianship and a fairly effective atmospheric coloring. His interpretation of Chopin's Sonata in B Minor, while again displaying all Ganz's consummate technic, might have been imbued with more poetry. Possibly the pianist's arbitrary treatment of tempi may have given us this impression. The audience was large. O. P. J.

Francis Rogers in Connecticut

Francis Rogers, assisted by Bruno Huhn, gave a song recital at the Westover School, Middlebury, Conn., on February 10. The program was, by request, almost exactly the same as the one he gave at Columbia University last month and included specimens from all the great schools of song writing. Mr. Rogers has had especial success with programs like this, which appeal to the needs of educational institutions. He gave a shorter program of songs, assisted by C. L. Lafford, pianist, at the Howard Club of New York on Sunday afternoon, February 15.

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New York City**MR. BACHAUS ST. PAUL SYMPHONY SOLOIST**Plays "Emperor" Concerto with
Thrilling Effect—Successful
Popular Concert

ST. PAUL, Feb. 11.—At the eighth evening concert by the St. Paul Symphony Orchestra, Walter Henry Rothmell, conductor, in the Auditorium last night, the symphony was Beethoven's First Symphony in C Major, op. 21. Unfortunately, the different movements were separated by long waits occasioned by late arrivals, and the interruptions had their effect upon the performance. However, the Finale was played with life and power.

Beethoven was again present in spirit through a magnificent performance of the "Emperor" Concerto by Wilhelm Bachaus. The pianist's musicianly qualities, his virtuosity and, more than all, his human expressiveness, brought their reward in the attitude of his hearers. A Chopin Polonaise was played as an encore, but the enthusiasm was quieted only by the removal of the piano.

Part second of the program was given over to the orchestra's performance of Saint-Saëns's Symphonic Poem, "Phaëton" and Weber's Overture to "Oberon." The life of the fourteenth popular con-

cert Sunday afternoon seemed to be concentrated in the first two numbers of the program—Berlioz's Overture, "The Roman Carnival," by the orchestra and Mendelssohn's capriccio in B Minor, op. 22, by Edna Gunnar Peterson, pianist, with the orchestra.

The second part was given over to Luigini's Egyptian Ballet Suite, op. 12, strangely monotonous in its four movements; Schumann's "Träumerei," kept well within its appropriate atmosphere; Massenet's Meditation from "Thaïs" with violin solo by Concertmaster Foerstel, played in good tone but uninterestingly, and Delibes' Intermezzo from "Naila." Altogether it was rather an unfortunate *decrecendo* following a brilliant beginning.

Miss Peterson met the demands of the Mendelssohn Capriccio with appropriate grace, refinement and polish. Her playing carried with it considerable authority. She gave genuine pleasure and responded to the wishes of the audience with two encore numbers.

David Bispham is appearing in vaudeville at the Orpheum during the first half of this week. Announcement to this effect by the local papers has resulted in the augmentation of the usual Orpheum patronage by the musically disposed. The houses are large and there are always numerous recalls for the baritone and full approval of his plea for singing in English. F. L. C. B.

ALBERT PARR AT CENTURYFormer Operetta Tenor Heard Happily
in Grand Opera Arias

Another new singer was introduced on the stage of the Century Opera House at last Sunday night's concert in the person of Albert Parr, the American tenor, who appeared successfully in light opera several years ago, but now emerges as an aspirant in the more ambitious field of grand opera. Mr. Parr made an excellent impression, revealing a resonant, powerful voice and vivid interpretative expression. His offerings were the "Flower Song" from "Carmen" and an added "E Lucevan le Stelle" from "Tosca."

Orville Harrold showed what a remarkable favorite he has so quickly become with the Century audiences, for the applause was deafening after his intense "Spirito Gentil" from "Favorita," and after he had added his "I'm Falling in Love with Some One," from "Naughty Marietta," the handclapping persisted until he repeated the "Favorita" aria. Beatrice La Palme's flexible and brilliant "Una Voce Poco Fa," from the "Barber," gained as an extra, "A Birthday," by Cowen. Bertha Shalek won an encore with her "Cavalleria" aria; Alfred Kaufman and Louis Kreidler were forced to repeat part of a "Puritani" duet; Gustaf Bergman had to supplement his artistic lieder group, and Thomas Chalmers scored with a "Favorita" aria. A repetition was exacted of the orchestra's Tchaikowsky Andante Cantabile under Josef Pasternack, while Carlo Nicosia conducted and Edward Collins was the accompanist. K. S. C.

Barrère Ensemble Makes Good Impres-
sion in Bridgeport

BRIDGEPORT, Conn., Feb. 14.—One of the most enjoyable musical treats offered by visiting artists thus far this season was the concert of the Barrère Ensemble given for the Wednesday Afternoon Musical Club yesterday afternoon. It was the first appearance of this unique woodwind organization in Bridgeport. The members of the ensemble are George Barrère, flautist and leader; Gustave Langenus, Joseph Franzel, Bruno Labate, Frederick van Amburgh, Emile Barbor, Irving Cobin, Frederick Duitgen and Ugo Savolini. The program interpreted contained among other works Gounod's "Little Symphony," Christiaan Kriens's "Ronde de Lutins" and Mozart's "Serenade" in E Flat. Not a whit of the color or foundation of the Gounod work was lost in its playing by the instrumentalists, while the music of the horns, bassoons, oboes, clarinets and flutes made a fascinating appeal to a good sized audience. Mr. Barrère gave a fine display of his art in the second movement of the "Little Symphony." W. E. C.

MISS LLEWELLYN'S RECITALSFolk-Song Programs Presented in New
York and Washington

Louise Llewellyn, whose recitals of Bohemian, Breton and Dutch folk-songs have met with noteworthy success this season, is in New York en route from Washington to Boston, having come to this city to give a recital in costume before the local Bohemian colony of their native folk-songs. She was scheduled to sing also on Friday night at the opening concert of the Russian Music Society held at the National Arts Club. Miss Llewellyn had several appearances in Washington last week after her recital at the White House before the President's family and their guests, singing at the home of Mr. and Mrs. Frederick Atherton for a smart audience of diplomats and distinguished Washingtonians and later for the Congressional Club.

The singer leaves for Boston Sunday, where her next recital will be one of Bohemian folk-songs for the Harvard Musical Association, on February 27.

Miss Llewellyn Gives Pleasure to Dis-
tinguished Washington Audience

WASHINGTON, D. C., Feb. 14.—Music formed the greater part of the program of the Congressional Club yesterday afternoon and, despite the snow storm, the attendance was large and the company exceptionally entertained. Mrs. McLallen, who was the guest of the Vice-President and Mrs. Marshall, offered piano solos which were highly appreciated.

Louise Llewellyn, of Boston, furnished the major part of the program, with Bohemian and old English songs. Miss Llewellyn has made a specialty of Bohemian folk-songs in the native language, and the simple melodies and the dainty interpretation of the artist charmed her hearers. Her English songs, "O, No, John" and "Annie Laurie," were received with the same enthusiasm. The Bohemian songs were "Hajku," "Tece Voda," "Hajej Muj Andilku" and "Bhy Nas Pan Buh." Julia Huggins made an able accompanist.

At the close of the entertainment, Mrs. Fletcher, president of the Congressional Club, received the guests, assisted by the artists. The program was in charge of Mrs. Joseph R. Knowland, who exercises delightful judgment in the selection of talent. W. H.

During the past week the Public School Concerts given under the auspices of the Wage Earners' Theater Leagues and the Theater Center for Schools, were given by Edna Moreland, soprano; Gwyn Jones, contralto, and Max Jacobs, violinist. The same standard of excellence as shown at the previous concerts was again exhibited, especially praiseworthy being the playing of Mr. Jacobs.

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Piano, Says Stillman

"CONCENTRATION, I believe, is the essential factor in piano teaching. Now, concentration may be described as the power to sustain attention for a definite period on a definite subject at a definite time." This is the definition offered by Louis Stillman, the New York piano teacher.

"This definition of mine is the basis of all my teaching," explained Mr. Stillman. "The power of concentration is a mental compound of interest and attention. When attention and interest have been maintained for some time, they yield as a product the manifestation of a separate faculty, the power of concentration. Repeating the same note succession continuously annihilates both attention and interest. It requires an almost superhuman effort to direct and hold attention active, while performing the same sequence daily. The reflexes develop and automatically perform the motions, but, unless one uses technical forms, which force the student to give active attention to daily work, the reflexes increase in ability, while the mental control over the action decreases gradually until it finally ceases. One page after another or one exercise after another may be played almost unconsciously.

"No matter what we do," proceeded Mr. Stillman, "the most difficult part of our task is getting and keeping control over our own mind. Piano-playing employs such a complex combination of mental, physical and emotional processes that it presents an extreme case for solution. Indeed, it might be stated as an axiom that he who masters his own mind will have little difficulty in mastering the piano. To develop the reflexes so that they are capable of performing with velocity certain technical forms without actively following an intellectual concept of what they are doing, is to deliberately place an impenetrable barrier between the mind and the fingers. Each new composition will have to be kept in practice until the reflexes have learned to



Louis Stillman, New York Piano Pedagogue

strike each note automatically. This manner of learning a composition necessitates thousands of repetitions and takes a very much longer time than is necessary, if conscious control has been developed.

"How can the attention be held active? One way, perhaps the easiest, is to give things which are easy to understand and difficult to do. This forces the attention to a thought unit. When it is learned so that it can be played consecutively through all keys in a slow tempo without hesitating or stumbling, it is time to add some other thought unit to it, thereby making a greater or more complex unit, but a unit none the less. Speed should not be attempted."

Mr. Stillman's publication "Concentration and Technique" contains exercises delineating his above-described system. A notable example of the efficacy of Mr. Stillman's method is the playing of Frank Sheridan, one of Mr. Stillman's more advanced pupils, who recently made his public New York debut at Wanamaker's Auditorium. W. J. Z.

Kubelik did not appear with Mme. Melba in concert, as he has done in a number of other Southern cities. L. K. S.

Mme. Alexander Orchestral Soloist at
Three Hours' Notice

On February 12 Mme. Caroline Hudson-Alexander was engaged at five o'clock in the afternoon to appear that same evening in Waterbury, Conn., as soloist with the Philadelphia Orchestra. The soprano accepted the emergency call and caught a six o'clock train from New York. She dressed for the concert en route, and reached her destination at nine o'clock, going direct to the hall, where, fifteen minutes later, she sang her scheduled arias from "Der Freischütz" and "Louise" without rehearsal. This is the second time Mme. Hudson-Alexander has filled an engagement under similar conditions. The first was

two seasons ago, when without having sung the work in three years she sang the "Damnation of Faust" with the St. Cecilia Society of Boston.

"TROUBLE" IN "BUTTERFLY"
MAKES REAL TROUBLE

Infant in Chicago Company's Washington Production Gets Stage Fright, but Edvina Saves the Scene

WASHINGTON, D. C., Feb. 14.—The capital of the nation had its grand opera "season" yesterday, consisting of a single performance of "Madama Butterfly" by the Chicago Grand Opera Company. In the cast were Mme. Louise Edvina, Amedeo Bassi, Margaret Keyes and Francesco Frederici. The performance was thoroughly artistic from beginning to end, Mme. Edvina mounting close to perfection in her vocal and dramatic interpretation of the rôle of *Butterfly*. It was pleasant to see Miss Keyes, the American singer, who is so well known in Washington, in the rôle of *Suzuki*, which she handled admirably. Amedeo Bassi made an excellent *Pinkerton*, his full tenor voice arousing emphatic applause. The city is indebted to T. Arthur Smith for bringing this thoroughly artistic organization to Washington.

An incident occurred on this occasion which called forth the quick resources of Mme. Edvina. "Little Trouble" developed an illness on entering Washington and a substitute was secured, who refused to enter the stage in the final scene. Mme. Edvina so readjusted the "business" of her rôle as to cause no gap in the performance. The youngster, meanwhile, was dissolved in tears in the wings, little realizing what real trouble was being caused. W. H.

EVAN WILLIAMS IN HOLYOKE

Tenor Reveals Generosity of Spirit as Well as Beauty of Voice

HOLYOKE, MASS., Feb. 14.—The last concert of the series held under the auspices of the Holyoke Board of Trade and the music club was given by Evan Williams, the distinguished tenor, and greatly appreciated by an audience that crowded the High School Hall on February 11. Mr. Williams was in fine voice and many were of the opinion that his was the best recital of the course.

An all-English and well diversified program was given. Mr. Williams sang with strong dramatic power and fine lyric effect. Jensen's "Murmuring Zephyrs," Haydn's "Spirit Song" and Schubert's "Sweet Wandering" were some of the numbers, which seemed to make an especially strong appeal to the audience. The tenor was generous of encores, and also bountiful in the cause of musical uplift, for when at half past nine o'clock the classes of the evening school upstairs closed, he requested that the doors and windows into the hallway be thrown open so that the pupils could hear him saying that it was probable that many of them might be unable to pay the price of a concert ticket.

The course has been a success both in the matter of attendance and financial support, and the committee in charge is receiving much commendation from the public. W. E. C.

SUCCESSFUL PREMIERE OF
KERNOCHAN-FANNING WORK

Cantata, "Foolish Virgins," Admirably Sung by Woodruff Chorus, with Mr. Fanning as Soloist

The Orange Musical Art Society gave its thirty-fifth private concert on February 6 at East Orange, N. J. This concert was the occasion of the premiere of Marshall Kernochan's new cantata, "The Foolish Virgins," by far the best and



Marshall Kernochan, American Composer

most ambitious work that Mr. Kernochan has yet essayed. The poem is by Cecil Fanning, the gifted young baritone, who sang the baritone solos. The cantata is dedicated to the conductor, Arthur D. Woodruff, who ably wielded the bâton on this occasion.

Of especial musical value is the opening prelude, which clearly expresses the leading theme of the entire work, and which is carefully developed throughout the cantata. One of the melodious baritone solos, "Ye Are a City," seems destined to become popular with baritones as a separate concert number. The work ends climactically in the strong chorus, "Be Satisfied, Foolish and Wise." The chorus, under the efficient guidance of Mr. Woodruff, coped admirably with the somewhat exacting vocal requirements of the composition. The incidental soprano and contralto solos were delightfully sung by Louise van Wagenen and Mrs. James M. McCutcheon, respectively.

Mr. Fanning was in excellent voice, and his performance was marked by his customary sympathetic expression and delicate interpretation. His group of old English and French character songs was so enthusiastically applauded that he was forced to add Harriet Ware's "Mammy's Song," dedicated to Mr. Fanning. His other group, Beethoven's "Adelaide" and Eugen Haile's "Teufelslied," were equally well given. Praiseworthy among Mr. Woodruff's choral offerings were the Brahms "The Gypsies" and Albert Becker's "Mache Mich Selig, O Jesu."

MME. MELBA IN ATLANTA

New Record of Attendance Set at Her Concert

ATLANTA, GA., Feb. 12.—Atlanta set a new record for concert attendance when Mme. Nellie Melba and Edmund Burke appeared here at the Baptist Tabernacle Auditorium last evening. The Melba soprano is just as silvery as when she appeared in Atlanta half a dozen or more years ago. Her voice showed the same thorough control as of yore in the ecstatic runs and trills of the "Mad Scene" and the "Jewel Song." Her audience could not hear enough and the familiar "Good-by" of Tosti was given as an encore. Other numbers were the haunting "Addio" from "La Bohème," the "Ave Maria" from "Otello," and a Liza Lehmann number, "Magdalen."

Edmund Burke's baritone singing was a great treat, as were the exquisite flute accompaniments by Marcel Moyse and the perfect piano accompaniments of Gabriel Lapierre.

Mme. Melba would not say positively that this was a "farewell tour," but she hinted pretty strongly that she would not appear in the South again. Jan Kubelik and Mrs. Kubelik were here at the time of the Melba recital, but Mr.

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"MONNA VANNA" AN "EMPHATIC SUCCESS" IN PHILADELPHIA

Février's Opera Regarded as Most Interesting Novelty of the Season There—Muratore's "Prinzivale" a Particularly Notable Impersonation—Honors for Garden and Marcoux Also—Muratore and Edvina in "Faust"—Caruso Appears in Metropolitan Company's "Tosca" but Farrar is Absent—Tetrazzini and Flonzaley Quartet Among Concert-givers of the Week

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, February 16, 1914.

THE first Philadelphia performance of Février's "Monna Vanna," with Mary Garden, Lucien Muratore and Vanni Marcoux in the cast, took place Saturday afternoon. The week opened with an excellent performance of "Faust" on Monday evening, Gounod's opera being given for the first time this season before a large audience, which was enthusiastic in its expression of admiration for Muratore's impressive interpretation of the title rôle. In every respect the French tenor's *Faust* proved one of distinguished merit, marked personally by ease, grace and romantic spirit, while vocally it was a splendidly artistic achievement. Muratore's suave, sympathetic voice and fluent delivery, with a skilful and expressive use of the mezza voce that invariably charms his listeners, is well suited to the music of this rôle, and so beautifully was the "Salut demeure" sung that continued applause literally demanded a repetition, which Muratore gave with the good-natured liberality which is characteristic of him and which has helped to endear him to his audiences.

Louise Edvina, of the Boston Company, made her debut here as *Marguerite*, with marked success, winning especial admiration for her slender, girlish type of beauty and unaffected simplicity of manner, the part being acted in a sincere and ingenuous manner, while vocally Miss Edvina proved satisfying and at times brilliant. Her light, clear soprano easily met all the demands of the music, being heard with admirable effect in the "King of Thule" and "Jewel" songs, the latter being sung with feeling and beauty of tone, while the accompanying "business" was appropriate and effective. The interpretation was along traditional lines, but on the whole reached a high standard of artistic excellence. Henri Scott was quite in his best form, as *Mephistopheles*, a part which he had sung here several times before, but never so well, while in a dramatic sense his interpretation has gained in effect. He realized the sardonic humor of the part, moved about with easy agility and posed, when-

ever necessary, with picturesque effect. Mr. Scott's voice, while not of great volume, has adequate power, with fine resonance, and is used in such a fluent manner that its tones never lose their richly sympathetic quality. The *Valentine* of Armand Crabbé also was praiseworthy, well acted and ably sung.

Caruso in "Tosca"

On Tuesday evening Puccini's "Tosca" was sung by the New York Metropolitan Company and, for the third time this season, Geraldine Farrar, who had been announced for the title part, disappointed a Philadelphia audience, Olive Fremstad appearing in her place. The opera was generally considered an unwise choice, having been given here so many times, and local operagoers are beginning to think that Miss Farrar does not care to appear. However, with Caruso on hand to sing *Cavaradossi*, and Scotti present to repeat his superb interpretation of *Scarpia*, there was much to win the approbation of an audience which filled every seat, with several rows of "standees." Caruso was in fine voice and Scotti was at his best, while Mme. Fremstad, although the rôle of *Tosca* can scarcely be called one of her greatest, acted with dramatic power and sang with fervor and rich fullness of tone.

Wednesday evening brought a revival by the local company of Massenet's "Hérodiade," one of the successes of the Hammerstein régime, and which was successful then chiefly because of its magnificent staging and a notable cast, including Renaud as *Herod*, Dalmorès as *Jean*, Cavalieri as *Salomé*, and Ger-ville-Réache as *Hérodiade*. In the cast on Wednesday evening but one of these was present, Dalmorès again being *Jean*, a part in which he repeated his former success. Crabbé gave a creditable interpretation of *Herod*, especially from a vocal standpoint, while Carolina White looked beautiful and sang with brilliant purity of tone as *Salomé*, and Julia Claussen was *Hérodiade*, a part in which, with majesty of presence and magnificent vocal power and authority, she quite overshadowed the other members of the cast. Once more the piece was elaborately staged, with much of spectacular splendor, particularly in the scene in the temple and the hall in *Herod's* palace, where the ballet was a notably attractive feature, led by supple Rosina Galli, whose graceful toe dancing and rapid whirling never fail to win her an ovation. As a whole, however, this Massenet opera, suffering musically in comparison with his "Manon," heard the Saturday previous, and lacking, in its Wednesday evening performance, something of the vital quality, did not deeply impress and was received with apathy. "Thais" was the attraction on Thursday evening, a fair-sized audience once more showing appreciation of Miss Garden's always admired impersonation of the Alexandrian beauty, while Dalmorès was once more heard as *Nicias*, and Du-franne acted well and sang impressively as *Athanael*.

The "Monna Vanna" Première

The first Philadelphia presentation of "Monna Vanna" attracted a house-full audience on Saturday afternoon, and Février's opera scored an emphatic success. There is a potent appeal in the story of the emotional Maeterlinck drama which is not lost in the operatic version, and Février's music has not a little of vigor and dramatic fervor, if not much of real melody. The score fits the theme well.

The performance on Saturday afternoon was of a high degree of merit. There was a trio of fine artists in Lucien Muratore, Vanni Marcoux and Mary Garden, who had the leading and only important rôles. Muratore's success as *Prinzivale* being particularly notable. This magnificent tenor increases his hold upon the local public with each succeeding appearance, and on Saturday he not only emphasized but quite surpassed his previous successes here as *Don José*, *Faust* and *Des Grieux*. Marcoux also won a real triumph as *Guido*, making an impressive figure as the head of the Pisan army, and singing with highly artistic effect, and Miss Garden, as the

modest *Vanna*, willing to sacrifice her honor to save her people, had an opportunity to look beautifully picturesque, to pose gracefully, and, in the third act, to do some of the impassioned emotional acting for which she is famous. Her singing of the part offered less to praise, but was at least energetic and expressive. The production, magnificently mounted with the scenery of the Boston Opera House presentation, and with Campanini conducting, was received with unmistakable enthusiasm, being the greatest hit, thus far, of the operatic season in Philadelphia, at least so far as anything in the way of a novelty is concerned.

The concert events of the last week were numerous and of unusual importance. On Tuesday evening, while the Metropolitan was filled to overflowing at the performance of "Tosca," another audience, which filled the Academy of Music with the exception of a few seats in the orchestra circle, was listening with delight to the limpid voice of Tetrazzini. The "Caro Nome" from "Rigoletto," the Grand Valse of Venzano, and Couplets du Mysoli, from "The Pearl of Brazil," by David, with flute obbligato played by Pietro Caso, were Tetrazzini's program numbers, which she sang in her own dazzling manner, so enrapturing the audience that she was compelled to add about half a dozen encores. The diva was very ably assisted by Rafael Diez, a handsome young Cuban tenor, who has a fresh and agreeable voice, of real tenor quality, which he uses with ease, though more of the *legato* style in his singing would improve it. Yves Nat, a fine pianist, who made a distinctly favorable impression, both in his solo selections and as an accompanist, and Mr. Caso, the flutist, also contributed to the enjoyment of the audience. The concert, which was one of the most successful of the season, was managed locally by Charles Augustus Davis.

Flonzaley Concert

Also on Tuesday evening the Flonzaley Quartet appeared at Witherspoon Hall, likewise before a large audience, giving the first of a series of three recitals under the Philadelphia management of Robert Patterson Strine. In the way of chamber music nothing, it would seem, could be finer than the playing of these four artists from the shores of Lake Geneva. Their program included Schubert's Quartet in D Minor, Suite for violin and 'cello, Emanuel Moor, and Quartet in D Major, op. 64, No. 5, Haydn.

A program devoted to Grieg was given at the weekly musicale of the Matinée Musical Club at the Roosevelt Tuesday afternoon, February 3, an enjoyable feature being the reading of "Peer Gynt" by Jessie Royer Greaves. The music of the Grieg suite was played by a quartet consisting of Ada V. Truitt, Helen D. Walnut, Marie Waters and Ann Thompson, and Louise Sterrett sang with expression several Grieg songs, in a clear, sweet soprano. Others who contributed to the program were Maude Hanson Pettitt, Ruth Grim, Dorothy Goldsmith, Mrs. William B. Mount, Louise DeGinther and a double quartet made up of members of the Matinée Club Choral.

An unusually attractive program made up of compositions for two pianos was admirably presented by Nellie Wilkinson and Earl Beatty at the Combs Conservatory of Music Friday evening. Both are members of the Conservatory faculty.

ARTHUR L. TUBBS.

Boston Violinist to Wed Young Teacher of New York

The engagement of Joseph Posner, a musician of Boston, Mass., to Yetta Kalish of New York, was announced last Sunday at a reception given for the young couple by Mrs. B. Taylor, a sister of the bride-elect. Mr. Posner is a graduate of a Russian Conservatory of Music of Russia, and won success as a violinist in London and other European cities before locating in Boston. Miss Kalish is also a teacher of the violin and piano. After his marriage Mr. Posner will open a studio in New York.



LEON LAFFITTE

THE FRENCH TENOR

DISTINGUISHES HIMSELF IN STRIKINGLY BEAUTIFUL IMPERSONATION OF "Walther" in Die Meistersinger at Boston Opera House.

REVIEWS:

"Laffitte as Walther for first time here." By Philip Hale.—There was a large audience. Leon Laffitte of the local company took part of Walther for the first time here. Mr. Laffitte gave a certain amount of character to Walther, who is usually represented as a walking gentleman preoccupied with the song that he must sing in the last act. There were many curtain calls.—BOSTON HERALD, Feb. 8, 1914. Laffitte as Walther. Performance Successful.

Changes of cast have been made, with more or less success, and Saturday saw this policy continued; but with Wagner the procedure is not always good. In some cases this season's performances seem experiments, and not all have been successful. On Saturday, however, an unexpectedly good combination resulted. Laffitte as Walther was the newcomer, and not only did he sing effectively, but his voice blended admirably with the others in the quintet. This is not always the case, and there was very little of this blending in the first performance. Laffitte has won many triumphs this season, and shown himself a dramatic artist of great and growing powers. That alone would not prove that he could sing the part of Walther, which demands a somewhat broadly contemplative style instead of dramatic intensity. But M. Laffitte brought the lyric quality of his voice to the front, and made the part smoothly effective. If not always broad, his singing was effectively fervid. His "So rief der Lenz" became striking enough in its clean-cut character, and seemed more like a real lyric than some of the declamatory school have made it. A lyrical Walther, such as this number indicated, is in some ways a novelty; but it is not an unpleasing one. The singer gave due force and significance to all his dialogue, and sang the prize song, in both original and finished version, with ample expression. In action M. Laffitte avoided the dangers of conventionality, and made Walther wholly natural.—BOSTON ADVERTISER, Feb. 9, 1914.

"Opera House is Crowded." All seats were taken for "Die Meistersinger."—A packed theatre greeted the performance of "Die Meistersinger" yesterday afternoon at the Boston Opera House. The performance as a whole is well worthy of the support it has received since the first production of this work by the Boston Opera Company. Mr. Laffitte had studied this rôle with great care, and he sang the music in a musicianly manner and with finished vocal style. Other tenors than he have given personality and romance to this part, one of the most youthful and graceful in the tenor's Wagnerian repertoire. Mr. Laffitte is well acquainted with the opera, which he sang yesterday for the first time in German. His business is in place and his command of his voice always admirable. A splendid addition to the repertoire, this opera, and a worthy spirit in its interpretation.—BOSTON POST, Feb. 8, 1914.

"Laffitte Scores in Opera Role."—There was a new Walther, Leon Laffitte. Compared with some of the German tenors he is a great Wagnerian tenor. His voice is big and of fine quality, and he sings the music in a lyric manner in contrast to the explosive and choppy delivery of one of the Metropolitan tenors heard recently.—BOSTON AMERICAN, by Frederick Johns, Feb. 8, 1914.

"Laffitte Stars in 'Meistersinger.'" French Tenor Makes Genuine Success of His Role.—Leon Laffitte, the principal French tenor of the Boston Opera Company, sang the rôle of Walther, in "Die Meistersinger," in German at the Opera House Saturday afternoon, and made a genuine success. It was easily the best work he has done since he joined the company, and as he is a lyric tenor of unusual natural gifts, he furnished much enjoyment to one of the largest audiences of the season. Mr. Laffitte might well have taken part in the premier. The young Frenchman was quite satisfactory everything considered.—BOSTON JOURNAL, Feb. 9, 1914.

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Thursday Evening Performances at Reduced Prices Determined Upon in Line with "Musical Uplift" Campaign—A Wagner Program on the Anniversary of the Composer's Death—Ysaye-Godowsky-Gerardy Concert Prominent Among Events of the Week

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, February 16, 1914

FREDERICK STOCK, conductor of the Chicago Symphony Orchestra, prepared a Wagner program for last Friday afternoon's public rehearsal, which occurred on the forty-first anniversary of the great German composer's death.

Mr. Stock took us on a jaunt through the highways and byways of the music dramas of the Bayreuth composer; and while some of the excerpts were familiar to most of the patrons of these concerts several of them, as rearranged for concert purposes by Mr. Stock, came as quasi-novelties.

Such numbers were the introduction to the third act of "Lohengrin," the Bacchanale joined to the last part of the overture to "Tannhäuser," and the music of the score during Siegfried's Ascent to Brünnhilde's Rock from "Siegfried."

The more familiar numbers of the afternoon were the Prelude to "Lohengrin," the "Ride of the Valkyries" from "Die Walküre," the "Flying Dutchman" Overture, with which the concert began; the "Waldweben" from "Siegfried" and the finale of "Die Götterdämmerung." The last we have been accustomed to hear with the vocal part, and it seemed somewhat incomplete without it. On the contrary, the "Ride of the Valkyries" was played with such superb virtuosity by the orchestra and the audience applauded so long and so persistently that Mr. Stock was almost tempted to repeat it.

The official announcement that the Chicago Symphony Orchestra Association has decided to add a Thursday evening concert at reduced prices to those now given Friday afternoon and Saturday evening is one of the most important moves in line with the civic musical uplift in Chicago. Three concerts have been planned, one for each of the last Thursdays in February, March and April, and should this plan find favor with the general public the Thursday evening concerts may become a permanent fixture. Mr. Stock and Mr. Otis, as well as Messrs. Wessels and Vogeli, are enthusiastic regarding this new effort to supply high class music to many people who otherwise would have no access to the concerts of the orchestra.

Ysaye, Godowsky and Gerardy

Ensemble playing of nearly perfect quality was that heard last Tuesday evening at Orchestra Hall at a chamber music concert given by Eugen Ysaye, violinist; Leopold Godowsky, pianist, and Jean Gerardy, violoncellist. It is not generally conceded that three solo artists, each of the first rank, can make good ensemble performers, but this concert proved the exception to the rule, for rarely has such finished and perfectly blended concerted music been heard here.

The program consisted of Beethoven's Trio, for piano, violin and cello, op. 1, in C minor; the G Minor Ballade and the G Major Nocturne of Chopin and the "Gnomesreigen" Etude by Liszt, played as solo numbers by Godowsky; the Boellmann Variations, for violoncello, played by Gerardy, and the "Kreutzer" Sonata, op. 47, by Beethoven, interpreted by Godowsky and Ysaye.

In these selections the individual musical attainments of all these artists were brought forth in telling fashion. The solo numbers elicited much applause and the ensemble numbers showed a proper submerging of individualities. Camille Decreus supplied the accompaniments for Gerardy's solos.

It was a pity that the concert did not attract a greater audience, though it contained most of the leading musicians of the city.

Seeking an Ulterior Motive

It takes many kinds of people to make a world; but the musical world includes still some more. Your correspondent, going to the Ysaye-Gerardy-Godowsky concert, encountered a *nouveau riche* acquaintance, one of those women who dearly love to pose as especially artistic in their tastes. As soon as she discovered that her seat was next to that of the scribe she plunged into would-be ecstasies over "classical" music.

"You know," she gurgled, "when I found that they were going to play the 'Kreutzer' Sonata I sent for the book and read it all through twice, so that my mind would be thoroughly prepared. Of course, you know all about it, since you have to write about it; so I want you to nudge me when they come to the place where the Anna Karenina motif comes in. I want to find out what it is like, after all she suffered. It must be something really beautiful. I know I shall cry when I hear it; but I don't care. So just nudge me real hard whenever they play the Anna Karenina motif, won't you?"

Last Monday evening Ilse Niemack, a young violinist, ten years old, made her Chicago debut in a recital at the Fine Arts Theater, assisted by Marion Green, basso.

Little Miss Niemack, in two movements of the Mendelssohn concerto, the Hejre Kati, by Hubay, the Schubert Serenade (arranged by Remenyi) and several pieces by Wieniawski, disclosed a precocious talent, a technic already far advanced for her years, and a strong feeling for accentuated rhythm. Her tone is clear and already of some power, and if she continues her studies under careful guidance she should, in the course of a few years, develop into a virtuoso. She is a native of Minneapolis, where she received her musical education, having begun to play the violin at the early age of four. Marion Green sang several operatic and oratorio arias.

Italian Baritone Introduced

For the purpose of introducing himself to a Chicago musical public Sebastian Burnetti, a young baritone, who recently came here from Montreal, where he had been a member of the National Canadian Opera Company, gave a concert last Friday evening at Kimball Hall, assisted by Alexander Zukowsky, violinist, and A. Leon Bloom, pianist.

Mr. Burnetti disclosed his operatic gifts in the Prologue from "Pagliacci," by Leoncavallo, and in the "Vision Fugitive" from Massenet's "Hérodiade." In these he disclosed a voice of pleasant quality and sonority. It is at its best in its highest register, where it has brilliance and a ringing power. He also sang three Bergettes arranged by Weckerlin; some Italian, American and German songs and several encores. He sang the Weckerlin numbers with considerable finesse.

Mr. Zukowsky was heard to advantage in several violin solos, including Wieniawski's "Souvenir de Moscow," and Leon Bloom, besides playing sympathetic accompaniments for both of these musicians, also played the Allemande, Gavotte and Musette from d'Albert's suite, op. 1, with musical tone and technical clarity.

At the University Club, on Sunday afternoon, Rudolph Reuter, pianist, appeared as assisting artist with the Chicago Woodwind Choir. The program included the Quintet by Beethoven, the Quartet on Danish Themes by Saint-Saëns, and the Sextet by Thuille. Mr. Reuter playing in the latter. The Woodwind Choir consists of Messrs. Scheurs, clarinet; Quensel, flute; Bartel, oboe; Du Mare, horn; and Kruse, bassoon. The audience expressed a keen delight in the performance.

Debussyan Harmonies in Ancient Japanese Music

Mr. Reuter gave a lecture on Japanese music before the Chicago Woman's Club recently, illustrating his theories by excerpts from Japanese compositions arranged for piano use. Some of the compositions reviewed and illustrated date from the third century B. C.; and it was more than interesting to note the Debussy-like harmonies—chords of the ninth and eleventh, intervals of seconds, etc.—that are to be found not only in latter-day Japanese music, but in that which dates several centuries back. Having been instructed for three years and a half in the music school of the Imperial University at Tokio, Mr. Reuter has had many opportunities for the study of Japanese music through authoritative sources. The lecture was attended by a large audience, and Mr. Reuter has been asked to repeat it before several of the women's clubs of Chicago and vicinity.

The Students' Orchestra of the American Conservatory, Herbert Butler, conductor, gave a concert at Kimball Hall

on Tuesday evening. The program was ambitious, including the Handel Concerto in D Minor, the Dvorak Serenade, op. 22, and the Overture to "Il Ratto del Seraglio," by Mozart. Stella Roberts played the Saint-Saëns Concertstück for Violin, and Florence Hermann a group of violin solos. The work of the orchestra was admirable.

Glen Dillard Gunn, the revered music critic of the Chicago Tribune, gave a piano recital and lecture before the students of the Lewis Institute on Friday evening, the 13th. The program ranged from Bach, Beethoven and Brahms to MacDowell and Debussy, and closed with the "Ride of the Valkyries" from Wagner's music drama.

The Cosmopolitan School of Music gave a recital of music for the violin and piano on Monday evening, the 16th. The feature was the Sonata in E Minor of Francesco Veracini (1685-1750), which is but rarely heard. The Suite in D Minor by York Bowen and the A Major Sonata by César Franck completed the program. Henry Eames at the piano, and Arcule Sheasby, violinist, were the performers.

The pupils of Bertha M. Stevens gave a piano recital, assisted by Harry E. Davis, baritone, and Joseph Chapek, violinist, on Tuesday evening, the 10th.

Edna Gunnar Peterson's Engagements

Edna Gunnar Peterson, the young Chicago pianist, has filled some brilliant engagements lately. She appeared on programs with Mme. Tetravini in Boston and Mary Garden in Chicago and both warmly complimented their young fellow-artist. Miss Peterson gave a recital in Fredonia, N. Y., on February 13 and immediately after left for a joint recital tour of the West with Albert Borroff, basso, beginning at Laramie, Wyo.

Albert Lindquest will be the tenor soloist on February 22 at Orchestra Hall at the concert organized by the Woman's Auxiliary of the Post Graduate Hospital, for the benefit of the free bed fund. On March 1 he will sing the rôle of Erik in "Vernlandingsarna" at the Auditorium Theater with the United Swedish Societies of Chicago. On February 11 he gave a recital at Eau Claire, Wis.; on the 19th a joint recital with Tramonti, the harpist, in Rockford, Ill., and a recital in Springfield, Ill., on February 20.

Albert Borroff, the distinguished Chicago basso, began a Western recital tour on February 16 in York, Neb.

Mrs. Hanna Butler will be the soprano soloist when Hiller's "Song of Victory" is given in Dubuque, Ia., on February 26.

North Shore Music Festival

Carl D. Kinsey, business manager of the Chicago North Shore Festival Association, has just made announcement of the complete plans for the 1914 Festival to be held in the Northwestern University Gymnasium Building at Evanston, on May 25, 26, 28 and 30—four nights and a Saturday matinée—five concerts, the same as last year. The solo artists engaged are: Alma Gluck, soprano; Alice Nielsen, soprano; Helen Stanley, soprano; Florence Hinkle, soprano; Edith Chapman Gould, soprano; Mary Ann Kaufman, soprano; Margaret Keyes, contralto; Evan Williams, tenor; Lambert Murphy, tenor; Grant Kimball, tenor; Pasquale Amato, baritone; Charles W. Clark, baritone; Burton Thatcher, baritone; Herbert Witherspoon, bass.

This year's festival will open with a performance of Haydn's "Creation" with a chorus of 1,000 voices. Soloists for the "Creation" will be Florence Hinkle, soprano; Lambert Murphy, tenor, and Herbert Witherspoon, bass. Tuesday night will be artists' night, with Alma Gluck and the Chicago Symphony Orchestra, Frederick Stock, conductor, furnishing the entire program. The next concert will be Thursday night with a performance of Gabriel Pierné's new work, "St. Francis." This performance is its first in Chicago and will enlist the regular Festival Chorus of 600 voices and a women's chorus of 300 voices from the Evanston and North Shore High Schools. The soloists engaged for "St. Francis" are: Edith Chapman Gould, soprano; Evan Williams, tenor; Grant Kimball, tenor; Charles W. Clark, baritone; Burton

Thatcher, baritone, and Margaret Keyes, contralto.

At the Saturday matinée the children's chorus of 1500 voices from the Evanston schools will be heard in children's and patriotic songs. Alice Nielsen, prima donna of the Metropolitan and Boston Operas, will be soloist.

The Saturday night performance should be memorable in more ways than one. The first part of the program will be patriotic in character and will enlist the services of the great baritone, Pasquale Amato, of the Metropolitan Opera, and Helen Stanley, soprano of the Century Opera. Each of these artists will be heard in an aria and a group of songs. The second part will be a performance of Hamilton Harty's "The Mystic Trumpeter." The Festival Chorus of 600 voices will sing the chorus parts of this new work, which will be its first performance in America, and Pasquale Amato will take the only solo rôle. The entire Chicago Symphony Orchestra of ninety musicians, with Frederick Stock conductor, will take part in all performances and as in past years Peter C. Lutkin, musical director of the Festival Association, will conduct the choral works.

MAURICE ROSENFELD.

Busoni Popular in Paris

Ferruccio Busoni, after a successful Russian tour, has been concertizing lately in Paris. Reports received by Concert Direction M. H. Hanson, in New York, indicate that his recitals have attracted large audiences.

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Mme. Luella Ohrman, Chicago's greatest Soprano. (Second season.)

New—**Miss Alice Verlet**, French Coloratura and Dramatic Soprano. Prima Donna Paris Grand Opera, Paris. Opera Comique, Monte Carlo, Brussels, etc. Recitals and Concerts.

New—**Mrs. King Clark**, of Berlin, native of Lincoln, Neb. Mezzo Soprano, who has become famous in Europe.

New—**Baroness Signé von Rappé** Swedish Soprano, Prima Donna Stockholm and Vienna Operas. Engaged for the Minneapolis Swedish Saengerfest June, 1914.

New—**Mme. Florence Blumen-schein-Rowe**, brilliant Lyric Soprano.

New—**Rudolf Berger**, leading tenor of the Berlin opera, engaged for the New York Metropolitan Opera, N. Y.

New—**Mr. Theodore Harrison**, of Philadelphia, Baritone, who became famous in Europe.

New—**Mr. Arthur Alexander**, the celebrated Paris tenor, a Californian, who sings to his own accompaniment, and ranks very high.

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TEYTE-ELMAN JOINT ST. LOUIS RECITAL

Triumph for Soprano and Violinist—Ysaye with Symphony Orchestra

ST. LOUIS, Feb. 14.—One of the most successful concerts of its kind ever presented to musical patrons of this city was that of last Tuesday evening when Mischa Elman, the eminent violinist, and Maggie Teyte, the prima donna soprano, appeared, under Hattie Gooding's direction, before a fashionable and wildly enthusiastic audience at the Odeon, with but a single seat empty in that immense hall.

The two artists received ovation after ovation, sharing equally in the applause. Mr. Elman's playing was a known quantity but Miss Teyte's prowess was unknown in this section of the country. Mr. Elman's big numbers were the "Faust Fantasia," by Wieniawski; the "Rondo Capriccioso," by Saint-Saëns (played a few weeks ago by Kreisler here), "Polonaise," Wieniawski, and a group by Chopin, Schumann, Beethoven and Wieniawski. To every one of these numbers he was forced to add an encore, among which were a "Chanson" by Kreisler, an arrangement of Schubert's "Ave Maria" and "Scherzo" by Saint-Saëns. His playing was supremely beautiful.

Miss Teyte completely captivated the audience with her delightful voice and diction and charm of manner. Her first group consisted of songs by Giordano, Schumann, Strauss and Grieg. Her second group consisted entirely of songs by Debussy. Although radiating with the modern style, several of these songs contained melodies of extreme sweetness

and they were delightfully sung. Miss Teyte closed the evening with a group by American composers. She also responded time after time with extra numbers.

During the concert a movement was set on foot to persuade the local Grand Opera Committee to include "Madama Butterfly" in the repertory, with Miss Teyte in the title rôle. Such a decision would bring out a great audience.

Percy Kahn accompanied Mr. Elman and Charles Lurvey accompanied Miss Teyte and both performed masterfully.

Last week the Apollo Club gave its second concert of the season in the presence of the usual large audience, with Charles Galloway conducting. The soloists were Myrtle Elvyn, pianist, and Christine Miller, contralto, and both were received in the most complimentary way. Both were called out many times after their numbers. The work of the Club displayed accurate intonation and clear-cut singing at all times.

Following Kreisler two weeks ago and Elman this week, the great Belgian virtuoso, Ysaye, appeared here yesterday afternoon with the Symphony Orchestra at its regular concert, playing two concertos, the Mozart in G Major and the Bruch in G Minor. Despite the worst day of the winter there was a good-sized crowd on hand and it displayed an unusual amount of enthusiasm. The question of whether to have the concert in spite of the bad weather was put up to Mr. Ysaye, who decided in the affirmative. His playing of those big works was faultless. After the last one he played as an extra a "Rondo" by an old composer, Georoldt. It was a charming bit of music, delicately played.

Mr. Zach's part of the program was very interesting, consisting of César Franck's Symphony in D Minor and Saint-Saëns's tone-poem, "Omphale's Spinning Wheel."

The "Pop" concert last Sunday brought another new and promising soloist to St. Louis in the person of Mme. Lillian Wiesike, a young German soprano, who created a very favorable impression upon a big audience. She sang several German songs and was warmly received. She also gave the "Jewel Song" from "Faust" with orchestral accompaniment. The "Zampa" overture and "Ballet Music" of Delibes were the main orchestral numbers.

The third of the series of lectures on the "Orchestra" and its various instruments took place at the Soldan High School Auditorium last Wednesday. The full Symphony Orchestra, under Mr. Zach, demonstrated the development of orchestral music up to the time of Mozart. Victor Lichtenstein spoke on the subject. The course is designed for the pupils of the various high schools who are studying music and is a part of the prescribed course.

Two announcements of especial interest to opera-goers were made this week. The first by the Grand Opera Committee is the positive announcement of "Tosca," "Parsifal" and "Rigoletto" for three of the operas to be produced by the Chicago company and the other, made by the management of the Odeon, concerns the appearance of the National Canadian Opera Company from Montreal. This organization will present "Samson et Delilah," "La Gioconda," "Otello" and a double bill of "La Navarraise" and "Pagliacci." Marie Rappold, Jeanne Gerville-Réache and Leo Slezak, the famous Czech tenor who has never been heard here, will appear. H. W. C.

Berlin is to hear Wolf-Ferrari's "L'Amour Médecin" this winter.

MADAME A. E.

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3,000 HEARERS AT FREE CITY CONCERT

Scores Remain in Cold Outside Door, Hoping to Hear Fleck Orchestra

Some three score disappointed late-comers were huddled in the cold outside the closed doors of the Normal College at half-past four last Sunday afternoon, vainly hoping that they would be allowed to join the 3,000 fortunate ones inside who were listening to the first of the city's sixty free concerts, which began at three-fifteen. This was only a faithful few of the crowd which was turned away, for some thousand were left outside when the concert began and hundreds of others walked away during the afternoon when they saw the closed doors.

Within the Normal College there was an excellent orchestral program under the baton of Henry T. Fleck of the Normal College, who is directing the entire series of concerts for the Board of Education. There was rapt attention and hearty appreciation for Professor Fleck's splendid offerings. Added features were the appearance of the Liederkranz Chorus under Arthur Claassen and the brilliant "Caro Nome" from "Rigoletto" sung by Grace Hoffman, soprano. In addition, the audience was addressed by Professor Fleck and by Robert Harrison of the School Board. The former paid a tribute to George McAneny for his work toward the city's granting of an appropriation of \$10,000 for this series.

During the remainder of the week concerts were given at the following places: Monday, City College; Tuesday, Public School 46; Wednesday, Washington Irving High School; Thursday, Richmond Hill High School; Friday, Jamaica High School, and Saturday, Flushing High School. Ten concerts and recitals are to be given every week for a month and a half. The addition of vocal and instrumental recitals was made to broaden the educational value of the series.

Brooklyn Enthusiasm for Manhattan Ladies' Quartet

The Manhattan Ladies' Quartet, of New York, was heard in a concert at the Manual Training High School, Brooklyn, N. Y., on the afternoon of February 15, before a large audience, when this program was presented:

"Spinning song," Wagner, quartet; "Habt ihr Meinen Schatz Gesehen?" Hemberger,

Quartet; "Ah! Love But a Day," Gilberté, Isabel Thorpe; "Come Down, Laughing Streamlet," Spross, dedicated to the Quartet; (a) "Two Clocks," Rogers, (b) "Myrra," Clutsum, Quartet; "The Barcarolle Duet," from "Tales of Hoffman," by Irene Cummins, Anna Winkopp; "The Persian Serenade," Matthews, Quartet; (a) "The Blue Bell," MacDowell, (b) "Your Smile," Forster, Grace Duncan; "My Love Is Like a Red, Red Rose," Hastings (arranged by Victor Harris), Quartet; "Amarella," Winne.

The quartet's work, which was up to its usual high standard, was most enthusiastically received. The accompaniments were well played by Cornelius Estill.

Norristown Chorus Sings "St. Paul"

PHILADELPHIA, Feb. 16.—Under the direction of Ralph Kinder, organist and choirmaster of the Church of the Holy Trinity, this city, the Norristown Choral Union gave its annual concert in the Grand Opera House at Norristown, Tuesday evening, February 3, presenting Mendelssohn's oratorio, "Saint Paul," before an audience which completely filled the house. An excellent performance was given, the soloists, all Philadelphians, being May Ebrey Hotz, soprano; Maude Sproule, contralto; William H. Padginn, tenor; Benjamin F. Evans, baritone, and Frank M. Conly, bass. The chorus of 175 voices was assisted by the Philadelphia Festival Orchestra, and Harry Sykes, accompanist. A. L. T.

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RECORD COLUMBUS SYMPHONY AUDIENCE

Boston Orchestra Heard by 4,200
Persons—Activities of Local
Musicians

COLUMBUS, O., Feb. 9.—The principal event of the musical season, so far, was the concert given by the Boston Symphony Orchestra Friday evening, January 30.

More than 4200 persons were present in Memorial Hall to listen to Dr. Muck's program, undoubtedly the largest reservation of seats ever made for any concert in Columbus. Columbus is, in fact, rapidly becoming enamored of the orchestra, having somewhat less interest in solo recitals.

Frieda Hempel, soprano of the Metropolitan Opera Company, has been secured for a song recital Thursday evening, May 14, to take the place of the omitted recital of Mary Garden January 13.

Melba and Kubelik gave a joint recital here, assisted by Edmund Burke, baritone. While the major artists were at their best Mr. Burke managed to share equally in the honors.

Evan Williams gave a recital here on Friday evening at Memorial Hall, accompanied by Katharine Bruot, of Akron. The audience was very large and warmly responsive, for the tenor is greatly admired here.

Effie Nichols, a splendid young Columbus pianist, will play for the Cleveland Fortnightly Club Tuesday afternoon, February 10. Miss Nichols is one of three guests of the Cleveland Club, the others representing the Tuesday Matinée Club of Pittsburgh and the Amateur Musical Club of Chicago. Miss Nichols represents the Women's Music Club of Columbus.

A recent recital by students of the Wallace Conservatory took place in Broad Street Methodist Church. The organist, Barbara Clark, pupil of Mrs. Wilbur Thoburn Mills, played with much ability and Eleanor Holmes, Ada Wenzel and Lucy Clark, vocal pupils of Virgil Wallace, sang pleasingly.

The Musical Art Society, Samuel Richard Gaines, director, will give its second annual concert in the Hartman Theater February 18. Sol Marcossion, the Cleveland violinist, will be the soloist.

Hazel Swann is the accompanist for the society.

These active members of the Women's Music Club will present the program of the Tuesday Matinée February 10: Mmes. Laurene Kelsy Ingalls and Mary Barr Ammon, soprano; Ella Forest Nichols, contralto; Mrs. Ethel Hill Combs, violinist, and Katharine Gleason, organist. The visiting artist will be



Hazel Swann, Pianist, and Prominent in
Women's Music Club of Columbus

Marian Heiny Page, pianist, representing the Tuesday Matinée Club of Indianapolis.

Hazel Swann, one of the very best of the pianists of the Women's Music Club, is in constant demand for artist accompaniments, piano solos and ensemble playing. It is rare to find these three talents so well exemplified in one person as they are in Miss Swann. Miss Swann has studied widely (always in America), though her fundamental work was all given by local teachers. In the last few years she has been a pupil of Hans Richard, Clarence Adler and Grace Hamilton Morrey, and is at present a student of the brilliant artist pianist and teacher, Marcian Thalberg, of the Cincinnati Conservatory of Music. Miss Swann is an eclectic musician who does not particularly favor any school, but grasps at the best of all as she sees it. Columbus has never had a more generally useful pianist or one more ready to help the general musical uplift.

ELLA MAY SMITH.

Czar's Gift to Boy Conductor

ST. PETERSBURG, Feb. 9.—A gold watch bearing the imperial arms in diamonds and pearls has been presented by the Czar to Willy Ferrero, the seven-year-old boy who conducted the Russian Imperial Orchestra on February 1. The Czarina gave the boy some chocolates and toys.

PHILHARMONIC IN NEW FRENCH MUSIC

Tone Poem by Ropartz Found
Well Worth Hearing—Miss
Parlow Replaces Thibaud

By reason of the sudden departure for Europe of Jacques Thibaud, who was to have been soloist at the New York Philharmonic concert on Thursday evening of last week, it was found necessary to impress Kathleen Parlow into service for the Mendelssohn Concerto which the French artist had originally been scheduled to play. While many doubtless regretted the lost opportunity of hearing Mr. Thibaud's performance of the perennial favorite they could not but admit that the ill wind had blown them a more than ample measure of compensating good. For Miss Parlow offered one of the most musical, poetic, finished and refined interpretations of the concerto heard here in many years—a reading suave and tasteful, delicate and direct in sentiment, finely poised and carefully wrought, properly emotional but always artistically continent. Throughout Miss Parlow played with smooth and beautiful quality of tone and faultless intonation. That her performance was technically beyond reproach need scarcely be recorded. The finale was taken at a notable speed. Mr. Stransky supplied an admirable accompaniment and the young violinist was many times recalled after the concerto.

Apart from Miss Parlow's share in the evening's proceedings, much substantial interest was afforded by the purely orchestral numbers. These consisted of Handel's C Major Concerto Grosso, Dvorak's "New World" Symphony and a more or less programmatic tone poem of Guy Ropartz denominated "La Chasse du Prince Arthur," played for the first time here on this occasion.

Orchestral conductors might find a more frequent exploitation of Handel's concerto grosso a profitable venture. Musically delightful, with its occasional suggestions of the "Messiah," it is a gem and it consumes no more time than the average classic overture habitually employed to open the program. It was played with a rare purity of style and much precision and solidity of tone. The solo violin and cello parts were handled with genuine virtuosity and exquisite taste by Messrs. Kramer, Landau and Schulz.

Dvorak's symphony has always been one of Mr. Stransky's most eloquent feats. After the intensely poetic delivery of the Largo the orchestra was called upon to rise in response to the applause. Perfect, likewise, was the rendering of the Ropartz music. While undistinguished by qualities of originality the work is distinctly worth hearing. Ropartz, a pupil of Franck, Dubois and Massenet, has until recently resisted the potent allurements of Debussy and his

disciples and apostles. But he has at last felt impelled to toy with their insinuating harmonic confections and also with certain orchestral effects which, like the former, elicited wonderment a few years ago but are the property of half-baked conservatory students in this blessed day. But Ropartz has done more than take unto himself a few modern French devices. His tone poem (or "Etude Symphonique," to speak by the cards) employs as a poetic basis some verses of mystical character by Auguste Brizeux treating of Arthur (he of the Round Table) on a mysterious midnight hunt through the forest. Ropartz's tonal commentary has imaginative force and atmospheric qualities. Despite the whole-tone scales and characteristic harmonies which pervade the early part of the work the music is of a fiber which suggests Dukas rather than Debussy. There are lovely color effects, a certain element of passion and virility and a well-defined vein of melody. But while affiliating himself for a time with his contemporaries Ropartz eventually speaks Wagner and César Franck. There is even that which seems like a direct hint of Edward MacDowell—explicable, perhaps, as the musical affinity with one of Celtic origin resulting in this case from the conscious endeavor to portray in music a true Celtic theme. At all events the work was well worth hearing.

H. F. P.

MUSIC AS MARRIAGE TEST

People with Like Voices Should Wed,
Says Colorado Theorist

DENVER, Feb. 8.—"Voice is the surest and best criterion of character."

"Girls who sing soprano should marry tenors."

"The old theory of opposites marrying is all wrong."

"The girl with a contralto voice should marry the man who sings bass."

"Tenors are shrewd, successful in business, good mixers, cordial and sympathetic."

"The girl with the contralto voice makes the best mother, she lives longer, is true, honest and dependable."

These are some of the theories of Prof. T. E. Fitz, head of the music department of the State Teachers' College at Greeley, who says he has made tests in 1,000 cases, which prove his assertions. Professor Fitz asserts that music is the great soul test.

Professor Fitz announces that he has decided to go to New York to study grand opera.


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NEW MUSIC—VOCAL AND INSTRUMENTAL

ARTHUR P. SCHMIDT may consider himself fortunate in being able to offer the public such an excellent set of new songs by composers of renown as he has recently published.*

George Whitfield Chadwick is represented by six new songs, "The Daughter of Mendoza," "That Golden Hour," "Yesterday," "The Curfew," "Periwinkle Bay" and "Fulfillment." These songs may disappoint those earnest musicians who have hoped for Mr. Chadwick's transformation with the oncoming years into an American Debussy; they cannot fail to please those, however, who like sane music, well written and not without melodic charm. They are inscribed to distinguished singers, such as Alma Gluck and Edmond Clément.

Bruno Huhn's "A Song of Promise" to a P. J. O'Reilly poem, is another example of this successful composer's fine work. Mr. Huhn has written in simple and direct manner and the straightforwardness of his melody is remarkable indeed in these modern days of obscurity. It is published both for high and low voice. "The Sea," by G. A. Grant-Schaefer, dedicated to Christine Miller, is a charming, fanciful piece and there is much beauty in its melody.

Ward-Stephens's "Summer-Time," a direct and effective song, should have much success with sopranos. Excellent musicianship is shown in it and it moves happily to its climax on a high A flat at the close. H. Clough-Leighter, the Boston composer, has a new song "After," to a poem by Florence Earle Coates. It is characteristic of its composer, though somewhat simpler than his other songs which often suffer from over-elaboration. The spirit of this song is loftily maintained and it should be sung widely in recital.

SIX new songs by Max Heinrich, "Autumn Eve," "Thy Voice," "Over the Heather," "Dreams," "Love, Do Not Go!" and "The Road to Love" are among Carl Fischer's new song issues.†

*"The Daughter of Mendoza," "That Golden Hour," "Yesterday," "The Curfew," "Periwinkle Bay," "Fulfillment." Five Songs for a Solo Voice with Piano Accompaniment. By George Whitfield Chadwick. Price 60 cents each. "A Song of Promise." Song by Bruno Huhn. "The Sea." Song by G. A. Grant-Schaefer. "Summer-Time." Song by Ward-Stephens. Price 50 cents each. "After." Song by H. Clough-Leighter. Price 60 cents. Published by Arthur P. Schmidt, Boston, New York and Leipzig.
†"Autumn Eve," "Thy Voice," "Over the Heather," "Dreams," "Love, Do Not Go!" "The Road to Love." Six Songs for a Solo Voice with Piano Accompaniment. By Max Heinrich. Op. 37. Published by Carl Fischer, New York. Price 50 cents each, barring the second, 60 cents.



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Cleveland Plain Dealer, Dec. 8: "One rarely hears a group of the songs of Richard Strauss given with such apparent understanding as well as musical intelligence."

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Mr. Heinrich has published in the last few years numerous songs of varying quality. They are all thoroughly musical, as one would expect from this well-known musician, and further they are splendidly written for the voice. These six songs reflect a broader view than do Mr. Heinrich's others and they are somewhat more modern in spirit.

The broad melody of "Autumn Eve," somewhat Schumannesque in its line, the well-fashioned contour of "Over the Heather," dedicated to Jacques Urlus, the noted tenor, and the smoothly moving flow of "Dreams" will interest many singers in search of new material. The piano accompaniments are not unduly difficult and the songs will be found useful in teaching as well as in concert.

They are set to German poems by F. E. Toennies, with excellent English translations by Alice Matullath. All of them are to be had both for high and low voice.

GOTTFRIED H. FEDERLEIN, the young American composer and organist of the Ethical Culture Society, New York, has recently published two new compositions for his instrument through J. Fischer & Bro., New York.‡

They are "Saluto d'Amor" and "Scherzo Pastorale." Of the two the latter, which is the more elaborate, is the better. The first is a simple movement, melodious and unpretentious; its contents hardly convey the meaning of its title. For his "Scherzo Pastorale" Mr. Federlein has assembled worthy material and has produced one of the best new organ pieces received in some time. It also stands near the top of Mr. Federlein's list. The main subject is in A flat major, 6/8 time, with a contrasting section, truly pastoral in character, in E major, 2/4 time. It is inscribed to the well-known American organist, Edwin Arthur Kraft.

THE new Ditson song issues|| include Arthur Bergh's setting of Eugene Field's "The Little Peach," an altogether charming song in light vein and two songs, "Love and Life," and "Enchanted," by Egon Pütz, a German pianist and composer, resident in New York. Mr. Pütz's songs are a distinct advance over what he has published hitherto. They are more convincing and better expressed. "Enchanted" is the finer of the two, and although it does not by any means voice all the impassioned sentiment of the superb Richard Le Gallienne poem to which it is set, it rises to one or two well-climaxed heights very effectively. Both are issued for a high voice.

There are editions for medium voice of Clarence C. Robinson's waltz song, "Love Dreams"; W. H. Peterhans's "Hush Thee Baby," William Davies's "Oh, That Summer Smiled for Aye," Mary Turner Salter's "Love of an Hour" and the high voice edition of William Dichmont's "Thinking of You." All these songs were commented upon in these columns when they made their first appearance in print in their original keys.

There is also a new sacred duet, "I Waited Patiently for the Lord," by E. S. Hosmer, for alto and baritone voices, with organ accompaniment.

A TRULY admirable volume that will prove of great service to organists is "Thirty Organ Pieces for Use in Christian Science Churches," edited by Walter E. Young, a prominent Boston organist who sits at the organ bench of the First Church of Christ, Scientist, in that city.§ Mr. Young has collected a set of pieces, some of them original organ pieces by Dubois, Guilmant, Rheinberger, Schumann, Saint-Saëns and many other well-known organ composers. His own transcriptions of Tchaikowsky's Andante Cantabile (from the String Quartet, op. 11), the Adagietto from Bizet's Adagio in G of Bargiel are excellent, as are also Edwin H. Lemare's transcription of Nicod's "La Penitence." There are also compositions of Smart, Mendelssohn, Faulkes, Steane, Pierné, Aloys Klein and Adolph M. Foerster.

The general editing of the pieces has
‡"Saluto d'Amor," "Scherzo Pastorale." Two Compositions for the Organ. By Gottfried H. Federlein. Published by J. Fischer & Bro., New York. Prices 60 cents and \$1.00 respectively.
§NEW SONGS AND DUETS. Published by the Oliver Ditson Company, Boston, Mass.

||THIRTY ORGAN PIECES FOR USE IN THE CHRISTIAN SCIENCE CHURCHES. Edited by Walter E. Young. Published by the Oliver Ditson Company, Boston, Mass. Price \$2.00.

been done by Mr. Young in exemplary manner. The volume, finely bound in pale blue-green cloth, is one of the best organ books issued in some time.

A. W. K.

"MIRAGES," six pieces for violin in the first position, with piano accompaniment, are Gustave Strube's most recent contribution to that instrument's literature.** The first, a Prélude, is an Andante in G major and consists of a very simple melody, followed by an Animando section in minor. Number two is a little waltz, also molded on the simplest melodic lines. It is pleasing throughout.

"Chanson d'Oiseau" is the third. It is pretty and occasionally characteristic. The fourth is called "Élégie." A wan little song, it is enhanced in pathos by judicious harmonic effects in the accompaniment. A Rondino follows and should prove useful for the development of a light, rapid staccato. The last number, a Cortège in E minor, is vigorous, possessing plenty of well-defined rhythm.

While they add little to existent literature for young violin students, most of them possess a certain melodic charm and all are well adapted to the instrument. They are put forth in attractive editions by the Boston Music Company. B. R.

THE Novello novelties, handled for America by the H. W. Gray Co.,†† include "Like the Young God of Wine," an air from a pastoral opera, "Phoebe," by the seventeenth century English composer, Dr. Maurice Greene, which John E. West has edited admirably. It is for a baritone voice and should be used to replace such hackneyed things as "The Pretty Creature," "Come and Trip It," etc. Bothwell Thomson's "The Pathway through the Poppies" is one of the most inconsequential songs which have come to notice in some time.

"Twelve Miniatures" for the organ by H. M. Higgs are by an unquestionably well-schooled musician, but regarded from a broad standpoint, they have one merit only, and that is that they are theoretically correct.

THE Intermezzo from Celeste F. Heckscher's orchestral suite, "The Dances of the Pyrenees," is now issued for violoncello solo with piano accompaniment from the press of the H. W. Gray Co., New York.‡‡ The arrangement has been made tastefully and more in the manner of a duet for piano and cello than with the idea of giving all the thematic material to the cello. It will make an effective piece in recital.

NEW editions of Guiraud's "Mélodrame," edited by Karl Rissland and Neruda's "Berceuse Slave" and Tschetschulin's "Berceuse in G," edited by Franz C. Bornschein, appear in the violin output of the Oliver Ditson Company.*** Both editors have done their work in an admirable manner and the pieces, as revised by them, should be of great service in teaching. A. W. K.

**"Mirages." Six Pieces For the Violin (in the First Position) with Piano Accompaniment. By Gustav Strube. Published by the Boston Music Company, Boston, Mass. Price 75 cents net.

††"Like the Young God of Wine." Song for a Baritone Voice with Piano Accompaniment. By Dr. Maurice Greene. Edited by John E. West. "The Pathway Through the Poppies." Song for a Medium Voice with Piano Accompaniment. By Bothwell Thomson. Price Two Shillings net each.

‡‡"Twelve Miniatures." For the Organ. By H. M. Higgs. "Original Compositions for the Organ, No. 27." Price Three Shillings net. Published by Novello & Co., Ltd., London.

***Intermezzo from "The Dances of the Pyrenees." For Violoncello and Piano. By Celeste F. Heckscher. Published by the H. W. Gray Co., New York. Price 75 cents.

NEW EDITIONS OF COMPOSITIONS FOR THE VIOLIN. Published by the Oliver Ditson Company, Boston, Mass.

Franko Gives Musicale for Mrs. Finley Shepard

At a musicale in the home of Mrs. Finley J. Shepard, formerly Helen Gould, at No. 579 Fifth avenue, New York, on February 11, Nahan Franko and his orchestra played Grieg's "Wedding Day," "Calm as the Night," by Bohm; Chaminade's "Air de Ballet," a fantasia from Massenet's "Manon," "Kamenoi-Ostrow," "Au Matin," by Godard, and Mendelssohn's "On Wings of Song." Mr. Franko contributed as a violin solo Kreisler's "Caprice Viennois."

CONCERTS FOR TWO CHARITIES

Popular Artists in Admirable Program as Start of Series

The first of a series of four benefit matinée musicales for the Free Industrial School and Country Home for Crippled Children was given on Monday afternoon, February 9, at the Hotel Plaza, New York. The soloists were Mme. Nina Dimitrieff, soprano; Lambert Murphy, tenor; Leo Erdödy, violinist, and Maurice Redderman, pianist. Charles Gilbert Spross was at the piano.

Mr. Redderman was recalled repeatedly for his Chopin Ballade in G Minor. Mr. Murphy sang Massenet's "Vair Grisélidis," Henschel's "Morning Hymn"; "Sogno," by Brogi, and Mrs. Beach's "Love Song." His refined art and rich, full upper tones were a delightful treat. Mme. Dimitrieff's charming numbers included the "Balatella" from "Pagliacci," two songs in Russian, and "Three Shadows," by Herbert Bedford, which, enlisting the aid of Mr. Erdödy, was well presented and cordially applauded. As an encore Mme. Dimitrieff sang Mr. Spross's "Will o' the Wisp" with enchantingly fantastic spirit.

Mr. Erdödy played Wienawski's "Polonaise in D," Juon's "Berceuse" and a "Humoresque" by Tor Aulin, revealing a tone of fine quality. As an encore he gave an "Orientale" by Glazounow. The closing number united Mme. Dimitrieff and Mr. Murphy in a duet from "Carmen." They aroused unbounded enthusiasm from the very large audience and were recalled again and again. Mr. Spross played the accompaniments faultlessly.

Æolian Choir of Brooklyn Seeks Women Sopranos

The Æolian Choir of Brooklyn is changing the soprano part from boys' to women's voices. The choir has already given eleven public recitals and brought out many unknown Russian church compositions, singing them in English. The difficulty of obtaining boys' voices and training them to perform these a capella choruses has caused the choir to vote the change. Secretary J. V. Macdonough, of 472 Lafayette avenue, Brooklyn, believes this is a good opportunity for singers and is seeking a number of voices.

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Pure Merit Not Always Guarantee of American Success, Says Hamlin

Foreign Label and Copious Advance Heralding Sometimes More Potent Than Artistic Superiority—Not So in Europe, Says the Tenor

"PURE merit makes for success in Europe, but not necessarily in America," was a statement made recently by George Hamlin, of the Chicago Opera Company, to a MUSICAL AMERICA representative. "If a foreign singer comes to this country much heralded, and with stories of fabulous sums paid him faithfully chronicled by the press, his success is practically assured, no matter what his real worth may be. Our general public has not yet become independent and discriminative in its judgment on artistic matters and is prone to accept standards ready made for them, especially if a foreign label is attached. The singer is received with enthusiasm, not necessarily because he deserves it but because it is expected and is the 'proper' thing, and even those who feel uncertain, hardly dare express their doubts in face of the wonderful European reputation which is said to be his."

"On the other hand, another singer may be immeasurably his superior in every way but because he has not been extravagantly advertised, he is not considered seriously, and only the cognoscenti appreciate his art at its true value."

"In Europe, this is not the case. There, they do not ask 'Where does this artist come from?' or 'What successes has he made?' but go to hear him, listen intelligently and make up their own minds as to his ability. On his merit alone he stands or falls."

"I have wished for years to make my headquarters on the Continent," continued the tenor, "returning to America frequently for concert and opera appearances, and now, I think the time is at



Photo by Matzene

George Hamlin, the American Tenor of the Chicago Opera Company, as "Don José" in Carmen—Mr. Hamlin is to Sing in Germany and England This Spring

hand. A chance meeting with Siegfried Ochs in Switzerland, last Summer, gave the last impetus to my determination."

When asked regarding his further plans and whether recital, oratorio or opera would claim most of his time, Mr. Hamlin said: "A number of important things are now pending but cannot be closed until my arrival in Berlin about March 1. I expect to do a great deal of recital work in Germany and shall spend most of my time in that country until May, when I go to London for the season. I shall do considerable oratorio work in England."

"As to opera, I shall make only guest appearances in several countries at the leading opera houses. The opera season is long and arduous, on the other side, and a regular engagement would preclude any recital work."

American Tour Next Season for Violinist Gittelson

Frank Gittelson, the American violinist, who will tour this country next season under the management of the Wolfsohn Musical Bureau, has achieved a large measure of success in his appearances as soloist with leading European orchestras. He has been requested to perform Brahms's Concerto at Ischl, Austria, for a Brahms's Memorial Fund, and was likewise placed on a Bach program, where he played the Bach E Major Concerto and "Chaconne," at Prague, Bohemia, where Professor Straube, of Leipzig, was the other soloist. In Bonn he will interpret the Mozart Concerto on February 28. Recent engagements were at Vienna and Cologne. Mr. Gittelson also played in Elberfeld on January 21; Aix-la-Chapelle, January 24; Bremen,

January 28; Kiel, February 2; Rostock, February 4; Stettin, February 9; Utrecht, February 16; Arnheim, February 18; Amsterdam, February 20, and will play in Berne, February 23 and 24; Bonn, February 28; Hamburg, March 10, and Königsburg, March 20. Later he will appear in London and the English provinces. With one exception all of his appearances are with symphony orchestras.

Big Audiences for Ann Arbor Faculty Concerts

ANN ARBOR, MICH., Feb. 14.—Two interesting concerts were given in Ann Arbor during the present week under the auspices of the University School of Music. On Monday evening, February 9, the faculty of the University School of Music gave an interesting program in High School Auditorium, complimentary to the German societies of the city. An audience which taxed the capacity of the auditorium, 1200, gave an enthusiastic

reception to the artists who appeared, who were: Albert Lockwood, pianist; Samuel P. Lockwood, violinist, and William Howland, baritone. On Wednesday evening the regular February Faculty Concert was held in the High School Auditorium, when the hall was again packed. In accordance with a custom inaugurated some time ago of having out-of-town artists appear at these concerts, Mary Angell, a distinguished concert pianist, appeared as guest soloist and naturally became the center of the evening's entertainment. She appeared in two groups of piano numbers and fully substantiated the splendid reputation which had preceded her. Vocal numbers by William Howland were sung in his usual forceful and artistic manner. The Sinding Quintet in E Minor was admirably executed by Mr. and Mrs. S. P. Lockwood, violins; A. J. Whitmire, viola; R. P. Hall, 'cello, and Albert Lockwood, piano. C. A. S.

Clarence Adler Evokes Enthusiasm of Harvard Men in New York

Before an audience of Harvard men, Clarence Adler, the widely known pianist, gave a recital at the Harvard Club, New York, on the afternoon of February 8. Mr. Adler played a program occupying an hour which was made up of Brahms's Ballade in D Minor and Rhapsody in G Minor; Beethoven's "Sonata Pathétique," op. 13; Chopin's G Minor Ballade and F Sharp Major Nocturne and Liszt's "Hungarian Rhapsody" No. 10. His work was admirable and brought him enthusiastic applause. Mr. Adler played Chaminade's "The Faun" and Godard's "En Route" as encores.

Mme. Birdice Blye's Jamestown, N. Y., Recital

JAMESTOWN, N. Y., Feb. 4.—Mme. Birdice Blye, a pupil of Rubinstein, gave music lovers here a very fine exhibition of pianism at her recital in the Jamestown Conservatory, of which Samuel Thorstenberg is director, on January 29. A good-sized audience applauded the pianist, especially for her work in MacDowell's "Sonata Eroica," Op. 50. Some of the other numbers interpreted were a group of three Chopin pieces, Weber-Tausig's "Invitation to the Dance"; Rubinstein's "Impromptu in A Minor" and Mendelssohn-Liszt's "Wedding March" from "Midsummer Night's Dream." Mme. Blye showed good technique, phrasing, pedalling and octave work.

Versatility of Josephine Knight Wins Augusta Audience

BOSTON, Feb. 7.—Josephine Knight, soprano, who is specializing this season in a song recital in which she plays her own piano accompaniments, appeared recently in Augusta, Me., where her artistic performance was received with the heartiest of enthusiasm. Aside from possessing a pure soprano voice of great range, Miss Knight is an excellent pianist. She is also an adept in arranging an attractive program, and that presented in Augusta included songs from many schools and periods. W. H. L.

Leading Musicians Guests of Mr. and Mrs. Nahan Franko

Mr. and Mrs. Nahan Franko gave a supper and dance February 7 in the Hotel McAlpin, New York, and among

their guests were Mr. and Mrs. Eugen Ysaye, Enrico Caruso, Riccardo Martin, Mr. and Mrs. Paul Gerli, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Otto Goritz, Anna Case, Mr. and Mrs. Putnam Griswold, Mr. and Mrs. Otto Weil, Mr. and Mrs. Jean Gerardy, Maggie Teyte, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Leopold Godowsky, Daniel Frohman, Alexander Lambert, Mr. and Mrs. Karl Jörn, Mr. and Mrs. Hugo Lieber, Mr. and Mrs. Russell W. Moore, Mr. and Mrs. Josef Stransky, Mr. and Mrs. Philip Lewisohn, Mr. and Mrs. G. Mason Jannet, Mr. and Mrs. Victor Herbert, Miss Herbert, Mr. and Mrs. William W. Hinshaw, Mrs. Randolph Gugenheimer, Mr. and Mrs. George S. Wallen, Mrs. Charles A. B. Pratt, Prof. and Mrs. W. H. Carpenter, Mr. and Mrs. Orville Harrold, Dr. and Mrs. John Nevin, Rubin Goldmark, Dr. A. Mayer, Mr. and Mrs. Albert Reiss, Mr. and Mrs. Arnold Volpe, Mischa Elman, Mr. and Mrs. Paolo Gallico, Mr. and Mrs. William J. Guard, Mr. and Mrs. Rudolf Christians and Mr. and Mrs. Charles Steinway.

Lilian Homesley Sings Child Songs to Own Accompaniment

Lilian Homesley, the New York soprano, who makes a specialty of songs for children to her own accompaniment, has made a number of successful concert appearances in New York and its vicinity this season. This is her fourth year as soloist at the Janes Methodist Episcopal Church, Brooklyn, where she is a popular favorite. The greater part of her time, however, is devoted to teaching at her studios in Fifty-seventh Street, New York, where she conducts a large class.

Slezak "Otello" and "Samson" on Tour of Fifteen Cities

Leo Slezak, the Czech tenor, will sing *Otello* and *Samson* with the National Opera Company of Canada on its tour of the following cities: Denver, Detroit, Cleveland, Kansas City, Dallas, Houston, Denver, Portland, Seattle, Vancouver, Minneapolis, St. Paul, Des Moines, Omaha, and Milwaukee. Before he leaves for the Imperial Opera, St. Petersburg, Russia, he will appear in a song recital at the University of Chicago.

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THE IDEAL OF THE ARTIST; II

Normal Standard of Personality—Elements Constituting the Universal Ideal—Attainment of Individuality—Foggy Artists—Need of Common Basis for All Ideals

By ARTHUR FARWELL

IT will be plain from what I have already said on the present subject that if the artist is to realize any particular or definite ideal he must first formulate such an ideal. One cannot sow indefiniteness and reap definiteness. Nothing gathers around an indefinite center, and an artist who is just *artist*, in general, instead of being an *artistic individual*, presents nothing by which people can grasp him—no point of special interest or beauty—and so they let him go by. We do not take pleasure in looking at a fog, but we take great pleasure in looking at a beautiful cloud of definite outline; and this simile represents fairly accurately the difference between artists of these two types.

If we have come so far as to realize that we are inevitably created from within in accordance with our ideal of ourselves, or our lack of such an ideal, it becomes plain that we must give some thought to the general principles which underlie the forming of ideals. If such general principles did not exist, binding all the separate ideals of individuals together into a single strand at their deepest roots, we should have the spectacle of a universal creative Power giving unlimited license and sanction to growth in millions of contradictory and mutually inimical directions, which would necessarily result speedily in universal destruction, instead of in the universe of law and logical evolution which we have. Even as it is, one can cause himself to be "created" or evolved, up to a certain point, at least, in any direction which he pleases, however oblique to universal law and order. But the fact that movement or development in certain directions means inevitable destruction to any individual who goes that way, makes us know that there is principle or law, valid for all, governing the direction in which we are to go, and causes us to seek the law of the way which shall give us not death, but life, and not ugliness, but beauty. And as this is true of life it is true of art, the reflection of life. If we are to formulate ideals for ourselves as artists, they must, however diverse and *individual* in their outward manifestation, contain an inner element or core in common, which conforms directly to the unity of universal law.

Element of Personality

Our object, for each one of us, is to make an artistic individuality for himself—to be, in the realm of art, a *person*. This brings us at once to *personality* in art as the first object of our search, the term "personality" being meant not in its lesser sense of one's "person," which usually implies a petty and obnoxious calling of attention to oneself, but in its deeper and larger sense of verity and vitality of character, a thing needful for the true revelation of power or beauty. Since we draw our life, in all of its forms and phases, from the One Universal Life, we must, therefore, look to that Life as the source of Personality itself. It is, indeed, the "Infinite of Personality," containing all of everything which any individual could possibly call for in selecting the elements of which to build his individual personality. As such It is not a *Person*, but

Universal Personality. This matter is discussed at length in Troward's "Creative Process in the Individual," which the student should read carefully in this connection.

The artist, then, whether consciously or unconsciously, makes his personality up of qualities which he draws from the different elements of *Infinite Personality*. There is no harm in being unconscious in this process, provided that one is, by nature, normally rounded, so that a spontaneously formed ideal leads to a healthy, well-balanced and universal artistic character. But that is the exceptional thing, and what we are considering is the Law which if understood can be made to lift any individual artist who understands it from the plane of mere artistry in general to that of artistic personality. There are many artistically aspiring persons, devoting themselves to the study of their art, who by nature are still too little evolved, as thinkers, to work out the true elements of individuality, to say nothing of personality, for themselves in their art. These persons, who represent the great majority of our young people engaged in the study of music or any other art, face continually two very grave dangers; one, that they will let somebody else think out their artistic personality and individuality for them, and the other, that they will think these out for themselves, *wrongly*. The first is what happens when the pupil is content to trust the conservatories and general systems of art education to give him his artistic character; the result is that he will be like one of a million wooden spoons, exactly alike, turned out by a machine. The second occurs when the aspirant seeks to think out a high order of individuality for himself upon too narrow a basis, too narrow a conception or vision of life. The result is that he becomes a "freak." He has mistaken mere differentness or singularity for true individuality, an abnormal thing for a normal.

Universal Ideal Necessary

Returning specifically to the question of *personality*, what it becomes necessary to do is to find a *universal ideal of artistic personality* which shall stand as a true and normal foundation upon which any individual artistic personality may be built up. The two requisites are, in other words, that such an ideal shall center in the unity of universal law, and at the same time not interfere with the free and unlimited development of individuality. A universal ideal of personality in art must rest directly upon a universal ideal of personality in life, since art is the direct expression of life at all points. And a universal ideal of personality in life must consist of those general qualities of personality which are inherent in the Universal Life, and these represent nothing less than the attributes of the Universal Creative Spirit.

Elements of the Ideal

At this point the student is referred directly to Troward's "Creative Process in the Individual," where the author of that work shows very clearly what these attributes must necessarily be, and in what order they must necessarily appear. This enumeration and order is, "Life, Love, Light, Power, Peace,

Beauty and Joy." Troward's presentation of the subject may be translated directly into terms of art, and in such a form might be briefly stated somewhat as follows, using the term *Artist-Spirit* to represent the Universal Spirit as *artist*, that is, acting universally in that mode of which the human artist is the individual manifestation. It must be remembered that it is a *universal* ideal of artistic personality which we seek. The first manifestation, then, of the Artist-Spirit must be Life itself, the moving or originating impulse. This, and in fact all that follows in this connection, refers equally to creative and interpretative art, for both depend upon the same sequence of attributes. The Artist-Spirit devotes Its Life to that which It is to express, and this expression It wants to be as fully endowed with that Life as possible. That is, It gives Life to that which It is to express, and the giving of Life is Love. (If the artist does not carry Love to his work at its incipency, he makes an omission which must prove fatal in the end.) Through the love of the Artist-Spirit for Its art, the secrets of Art are revealed to It. It understands, and therefore has Light. It can see Its way forward. To have Life and to see the way forward in the Light is to have Power. With Life, Love, and Light, the Artist-Spirit knows that It has power to control the artistic conception. Control is balance, and since it is no *part* of Life that we are considering, but Its whole, the One Universal Life, the power of perfect balance follows, which is Peace. (Without the capacity for Peace, the artist is not the master of Power, but its slave.) With Power thus perfected in Peace, the Artist-Spirit may conceive all the elements of art as related to each other in their due proportions, and such perfect proportioning is Beauty. Finally, the Artist-Spirit's contemplation of Beauty, attained through self-realization, is Joy. And the recognition of an infinite pathway of such unfoldment in Beauty leads to the awakening of infinite Joy.

Standard of Normal Personality

In these elements, then, Life, Love, Light, Power, Peace, Beauty and Joy, in art as in life, do we find the constituent properties of the Universal Ideal of Personality, the "Standard of Normal Personality" in which every artist must find his ideal of himself at its roots—at the place where it touches the Universal Life. In these attributes, and in this order, the mind spontaneously recognizes its own infinitely affirmative nature and action.

It is perfectly plain that even if all persons recognize the infinite of their human personality in the elements composing this Normal, they will not all give the same manifestation of these elements when it comes to individual self-expression. The kind of power or beauty one artist seeks is not the kind sought by another. But however different these individual expressions may be, they are still Power and Beauty. Differentiation into individuality, then, enters through the particular attitude of the individual to the universal elements which stand at the foundation of personality, and the faculty through which it does this is twofold, as we have learned before, namely, the individual's basic power of "initiative" and "selection." It is, therefore, through the contemplation of the "Normal Standard of Personality" that the artist gains within himself a basis for the development of personality which is true to the fundamental facts of the universe, and through his powers of "initiative" and "selection" that he rears a true individuality upon this true personality.

This demands reflection, but the exercise of the reflective faculty is a matter

in which the artist should not require prompting. The artist who seeks the fullest attainment of personality, in the deeper sense of the word, should let his thought dwell upon the "Normal Standard of Personality," and gain a deep appreciation of its meaning, in order that he may embody it in the ideal of himself which he presents to Subjective Mind for realization in his process of conscious self-evolution. Then the artist should consider what his individual attitude is toward each of the factors which make up that Normal Standard. He should think deeply of what it means to *himself* to love his art truly, of what Light, and Power, and Beauty are, to *himself*, in his art. Thus he sets in operation the thought-forces which are required for the making of his individuality, and which will inevitably result in the production of individuality for him, if he will continue to use to this end the thinking power which is given him, and apply the results of that thought to the formation of his own ideal of himself as an artist.

Surette Warns Composers Against Too Much "Goodness" in Their Music

"Too much sameness is like too much goodness is your composition. You must have some badness in it or else your goodness isn't any good—it lacks force." Such was the advice of Thomas Whitney Surette, given at the Brooklyn Institute of Arts and Sciences in the third lecture recital with Mme. Elfriede Stoffregen, pianist, in the series of "The Beethoven Sonatas." Mme. Stoffregen played sonatas No. 17 and No. 18, and Mr. Surette played part of Dvorak's "New World" Symphony. Its simplicity of form he compared with Beethoven's compositions, and he gave part of the Brahms Pianoforte Quartet, op. No. 60, "music to hear with the soul," as he termed it. G. C. T.

MacDowell's Widow Addresses Wisconsin MacDowell Club

JANESVILLE, WIS., Feb. 14.—One of the most delightful meetings of the MacDowell Club was held recently when the club had as its guest Mrs. Edward Alexander MacDowell, widow of the late composer, after whom the club was named. Mrs. MacDowell gave a most interesting talk on the artists' colony established at MacDowell's old home, Peterborough, N. H. In a most charming and artistic manner several of the composer's most famous works were played by Mrs. MacDowell. The local club is one of those that have been organized throughout the country and will later be united into one organization with its federated headquarters at Peterborough. M. N. S.

Horatio Connell with Symphony Forces and Two Clubs

Horatio Connell, baritone, has been engaged by the New York Symphony Orchestra as soloist with the orchestra for the two concerts at the Academy of Music, Brooklyn, and Carnegie Hall, New York City. He has also been engaged to sing for the Friday Evening Club of Morristown, N. J., and the Columbia Club of New York.

May Take "Mlle. Modiste" to London

George Anderson, husband and manager of Fritz Scheff, sailed for London this week for the purpose of interesting London managers in a production of Victor Herbert's "Mlle. Modiste," with Miss Scheff in the title rôle. Mr. Anderson hopes that the London production may be made this Spring or early Fall.



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MUSICIANSHIP OF MARGUERITE MELVILLE LAUDED IN BERLIN

American Pianist Moves Audience to Extraordinary Display of Enthusiasm—French Singer and Pianist in an Out-of-the-Ordinary Recital—Yvette Guilbert Triumphs Anew

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, January 29, 1914.

TWO dominant traits of the American pianist, Marguerite Melville-Liszniewska, who, with the assistance of the Philharmonic Orchestra, was heard in Beethoven Hall last Thursday, are musicianship and soul. In her case these attributes are developed to an extraordinary degree. What a difference there is, to be sure, between a pianist who is merely following a carefully prepared path and a musician of the blood, who, understanding the musical significance of every phrase, can afford to abandon herself to her momentary inspiration!

With her soulful interpretation of Chopin's F Minor Concerto (orchestrated by Richard Burmeister), Miss Melville produced an atmosphere of true tonal poetry, in spite of being handicapped by Conductor Camillo Hildebrand's lifeless and cumbersome accompaniment. There was a brilliant display of technical finish and musical style in Miss Melville's reading of Saint-Saëns's G Minor Concerto, although a greater command of purely physical force might have been desirable. Besides the two compositions mentioned, the program also included the Symphonic Variations of César Franck.

That Miss Melville's work was appreciated as that of an artist of superlative qualities was indicated by the joyous enthusiasm of the large audience, which was composed for the greater part of non-Americans, even though Miss Mel-

ville is our compatriot. Few of the chosen artists of the day could inspire such enthusiasm.

No more enjoyable relaxation from the routine of a more or less stereotyped concert season can be imagined than attendance at a soirée of Jean-Louis Pisuise and Max Blokzijl—journalists-chansonniers, as they term themselves. Partly Bohemians in the idealer interpretation of the term, partly of the French student type, these two admirable artists lead us into a world possibly less classic but none the less a world of serious and inspired art. With Max Blokzijl accompanying infallibly from memory at the piano, Jean-Louis Pisuise, in velvet jacket and French student trousers and fluttering cravat, presents old French chansons, German folk songs, modern German songs, English ballads, *Nederlandsch liederke*, *chansons Montmoroises* and others, all with appropriate pantomime and in the language of the original. M. Pisuise gives his heterogeneous program with such effective and characteristic poses, gestures and expression and such impressive declamation that his hearers shriek with laughter one moment, only to be transported into a state of the deepest emotion the next.

On Monday Beethoven Hall was the scene of another Yvette Guilbert triumph. With her informal explanatory *causerie* between the different numbers, she at once established a close contact with her hearers. Her manner of recounting musically, dramatically and, we might say, humanly, the works of past and present cannot be rivaled. As, in the course of years, this incomparable *diseuse* has accustomed many audiences, which she may justly call her own, to her peculiar programs and style, she has of late endeavored to introduce a more variegated performance. On this evening, therefore, she was assisted by a group of French maidens who danced to a number of her songs in the style and dress of the epoch or locality represented. These young girls took the house by storm. The dances had been well prepared, with a thorough understanding of the national characteristics they were supposed to illustrate.

Virginia Brooks sang an aria by Gluck moderately well, with more or less appropriate gestures, though her work did not seem quite in tune with the rest of the performance. Rather more fitting were the flute solos of Louis Fleury, especially as he favored us with several interesting older compositions for his instrument, which he had himself excavated from oblivion. Mme. Guilbert's faithful accompanist, Daniel Jailer, again did his duty admirably at the piano.

O. P. JACOB.

Ossip Gabrilowitsch and Jadlowker Give Recitals

BERLIN, Jan. 27.—Ossip Gabrilowitsch has again proved his mastery as a Brahms player at his latest Berlin recital. The Beethoven G Major Sonata, op. 10, was not so convincing in his interpretation, but the Handel Variations were executed in a fashion which bespoke not only authority but also a natural predilection for Brahms. In his playing of the Schumann G Minor Sonata, Mr. Gabrilowitsch revealed himself as a musician of the highest culture and refinement. Gabrilowitsch neither maltreats his instrument in *fortissimo* nor misuses the pedal. One of the finest performances of the evening was the Chopin group of twelve preludes. In certain of Chopin's moods Gabrilowitsch feels himself so thoroughly at home that his playing very nearly approaches the ideal. The large audience showed the highest

appreciation. There was the usual crowding to the front and the artist played a number of encores.

The popularity of Hermann Jadlowker with the Berlin public is proverbial, and, in spite of high prices the large hall of the Philharmonie was well filled at his recital of January 23. A slight indisposition evident in the first two numbers, the aria "O, del mio dolce ardor" from Gluck's "Paris and Helen," and the aria from Mozart's "Cosi fan tutte" ("Un aura amorosa") disappeared almost entirely in the course of the evening. Beethoven's cycle, "An die ferne Geliebte" was sung with warmth



Marguerite Melville-Liszniewska, American Pianist, Whose Dominant Traits, According to Berlin Estimate, Are "Musicianship and Soul"

and good taste, his tone production also being excellent, with some few exceptions. The most splendid performance of the evening, however, was the aria, "Cielo e mar," from Ponchielli's "Gioconda." Here the tenor disclosed such beauty of voice and effectiveness of delivery the public became almost frantic in its applause. H. E.

Betty Lee's Southern and French Songs in Drawing Room Setting

Betty Lee, the young interpreter of folk songs, charmed her hearers on February 2 at the New York residence of Mr. and Mrs. Frank B. Keech. She supplied a guitar accompaniment to her faithfully interpreted Southern songs, and also sang a group of French songs in costume with artistic finish.

BOSTON CLUB PRESIDENT MAKES NATIONAL APPEAL

Mrs. Jones, Chromatic Head, Pleads for Further Recognition of Our Music and Musicians

BOSTON, MASS., Feb. 3.—Mrs. Richard Hamlen Jones, president of the Chromatic Club of Boston, in a short address given at the semi-monthly meeting of the club this morning, spoke upon the activities of the musical clubs throughout the country toward federation, and for a still further encouragement of music in America. Mrs. Jones referred to the big movement originated by John C. Freund, editor of *MUSICAL AMERICA*, for the recognition and support of American music and musicians. In quoting Mr. Freund's figures of \$600,000,000 spent annually on music by Americans in this country, the amount so astounded Mrs. Jones when re-reading it, that she asked the Boston representative of *MUSICAL AMERICA*, who was present, if, in copying the figures, her eyesight had not deceived her, and had she not written down a few cyphers too many? Upon being assured that her quotation was entirely correct, Mrs. Jones made a strong appeal for this movement, asking if we were not quite putting to shame the so-called musical culture and monopoly of Europe. And then, in a little friendly "dig," she said that from this tremendous sum of money spent, she hoped that the percentage of it for moving picture music was not too large.

The musical program of the morning was in charge of Mme. Edith Noyes Greene, who presented her pupil, Marion Dearborn, a young pianist of much promise; Mme. Wilhelmina Wright Calvert, soprano; Gertrude Marshall, first violinist of the American String Quartet, and Albert Corey Whittemore, tenor. Ethel D. Clark and Mme. Greene were the accompanists. W. H. L.

ORCHESTRA IN NEW CASTLE

Gives Best Concert of Career Under Conductor Kurtz

NEW CASTLE, PA., Feb. 13.—The New Castle Orchestra gave its first concert of its fourth season at the High School Auditorium on February 9, and it was generally remarked that it was the best concert ever given by this worthy organization. The soloist was Elsa Von Moltke-Emery, violinist, who fairly captivated the audience with her brilliant playing. She was forced to respond to an encore, after her first solo, and after her second solo two encores were demanded.

The conductor is Edward F. Kurty, and too much praise cannot be bestowed on him for his very artistic work with the orchestral numbers on the program. It is rumored that the orchestra will be heard later in the season in connection with the Prothro Society of this city, an organization consisting of the ablest singers in the city and led by the popular conductor, W. H. Harris. The program of Monday night's concert follows:

Overture to "Oberon," Weber; two movements from Seventh Symphony, Beethoven; solo for violin and orchestra, Concerto (2nd movement), Wieniawski; Elsa Von Moltke-Emery, "La Charmante," Edward F. Kurty; "A Spanish Dance," Moszkowski; "Chant sans Paroles," Tchaikowsky; solo for violin and piano, "Berceuse," Cui; "Spanischer Tanz," Rehfeldt; Elsa Von Moltke-Emery, March, "Pomp and Circumstance," Elgar.



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CAN'T GET "STYLE" WITHOUT STUDY ABROAD, SAYS THOMAS CHALMERS

Century Opera Baritone Declares Average European Singer
Begins His Career Where Average American Leaves Off
—Occasions When American Girls are to Blame for Atti-
tude of Foreigners Towards Them

WITH regard to contentions that Eu-
ropean musical study is not necessary
for Americans, Thomas Chalmers, one
of the principal baritones of the Century
Opera Company, begs leave to interpose
an objection. Mr. Chalmers maintains
that the only way in which American
artists can compete with Europeans, es-
pecially in the opera field, is to study in
those countries where the best music has
emanated, where the traditions and that
subtle thing, style, can be acquired at
first hand.

"From the interpretative standpoint,
the correct style has been developed and
crystallized in European countries," said
the baritone the other day. "It is from
the masters of Europe that the most
safely preserved truths about voice de-
velopment are to be learned, and this
may be said without underrating the ex-
cellence of our own instructors, the most
successful of whom acquired what they
know from foreign studios and conserva-
tories. While the impulse to boom native
talent and that which develops it is
praiseworthy, we must for our very
safety shun such a theory as one which
would place American training ahead of
European. When in time to come we
can point to a national school of music,
as Italy, France, Germany and Russia
can, then we may say the best place in
the world to learn to sing is here. For
the present let us look to Europe as the
authority.

"Should we of America, a country with
no music of its own that has stood the
test of time, disdain the lessons that come
to us from those musicians in whom the
noblest part of tradition is inbred? To
the foreign artist on our shores let us
accord the honor that is due him; let
us not begrudge him his high salary or
display a spirit of envy because he has
that which we have not.

"Begins Where American Leaves Off"

"Those who have had opportunity to
observe will corroborate the assertion
that the average European singer begins
his career where the average American
leaves off. An inspection of the records
of celebrated teachers will readily con-
vince one that it requires years usually
for an American singer to gain the vocal
production and style natural to the for-
eigner. That which has made it possi-
ble for young vocal aspirants in New
York to hear the tones of the greatest
of European singers should be consid-
ered an influence for the betterment of
American music rather than one inimi-
cal to the native product.

"To be sure, we have great American
singers, but it does not have to be argued
that the majority of the great vocal
successes in our country today are not
won by Americans. There is an increas-
ing number of young men and women re-
turning from foreign masters who will
be given fair opportunity to win the
laurels which have gone to Europeans,
and there is little doubt that in a decade
it will no longer be true that the ma-
jority of 'star' voices will have come
from beyond the Atlantic.

"In my opinion there are teachers in
this country who are as efficient as the
best teachers abroad, but this fact does
not assure the pupil that he will imbibe
the spirit and catch the inspiration. And
now let me say with some force that
this discussion which is being waged so
freely as to the dangers of study abroad
is inclined to be a bit too severe on Eu-
ropean cities and men, and a bit too
lenient toward American institutions, in-
cluding men. There is no denying the
fact that to send a young girl to Milan,
Paris or Berlin without anyone to look
after her, or without giving her the
benefit of letters of introduction to peo-
ple who will at least give her safe and
pleasant companionship, is a dangerous

experiment. But it is no more danger-
ous than the same experiment in New
York, Chicago or Boston.

Beam and the Mote

"The comparing of American and Eu-
ropean men to the latter's disadvantage,
as the cause of the European danger,
suggests the beam and the mote; it
sounds convincing, but in reality it is
presuming upon the facts of the case.
I think the American girl in many cases
is to blame. If she lives abroad and fol-
lows the conventions of the country and
doesn't insist upon going about with
young men unchaperoned, as she does at
home, and, in short, conducts herself
like the young ladies of the country where
she is visiting, she will not be bothered
with unpleasant advances from the men
she meets. I will venture to say that
if European girls came to America and
outraged the conventions of the country
as completely as some Americans do
abroad, the former would receive the
same kind of unpleasant attention from
the same class of men. A German girl
in the abbreviated bathing costume of
a man, the kind she wears at home, would
cause a furore at one of our Summer
resorts, yet that would not be offending
our customs any more completely than
many of the things done abroad by
Americans which violate propriety.

"In the studio in which I studied in
Florence, Italy, Maestro Lombardi's, I
met three students in a period of about
three years. Each pupil had to wait
in an adjoining room until the one before
him had finished his lesson and had
left. This is an excellent plan. One
gradually makes his friends and comes
in touch with the real life of the town,
not the would-be Bohemian studio life
that bears a little resemblance to the
charming pictures in 'Trilby' as Canar-
sie does to the early colonial life in
Virginia.

"The stage is not the place for a
young, undeveloped, unsophisticated girl,
and her safety in the field of music,
if away from proper restraint and ad-
vice, is imperiled similarly. It is un-
fortunate that such fledglings cannot be
kept at home until they have reached
the age of discretion, and, in my opinion,
'at home' applies to each side of the At-
lantic."

VAN YORX PUPILS ENGAGED

Light Opera Roles for Students of New
York Instructor

In addition to his artist-pupils in the
concert field, Theodore Van Yorx, the
New York vocal teacher, has a number
of students from the light opera ranks,
several of whom have recently gained
important engagements. For instance,
Mildred Elaine, soprano, formerly prima
donna in the "Count of Luxembourg,"
replaced Hazel Dawn in the New York
production of "The Little Café." Maude
Gray, who had returned to New York
from a tour with the "Count of Luxem-
bourg," took the place of Alice Dovey in
"The Pink Lady." Edna Mason is the
prima donna soprano with "The Red
Widow" on tour, and Alice Brady is the
prima donna with De Wolf Hopper in all
the Schuberts' Gilbert & Sullivan re-
vivals.

Besides these, Mr. Van Yorx is the
teacher of many others who are making
a name for themselves in concert and
oratorio. John Young, tenor, Roy W.
Steele, tenor, and Henrietta Turell, con-
tralto, all are soloists in New York
churches, in addition to their concert
work. Edna Perry is now on a twenty
weeks' Lyceum tour of the Middle West.
Blanche Heyward, on February 19, was
the soloist with the Cameo Club of New
York, and Dr. M. L. Eichorn is the tenor
soloist at the First Presbyterian Church
of Newark, N. J.



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No. 36 Malden Lane, Strand, W. C.,
February 2, 1914.

FEBRUARY 2 marks an event of unprecedented character in the annals of Covent Garden Opera, for the eagerly awaited "Parsifal" is to be performed this evening. The public interest in the great festival drama has been stirred to an unusual degree, and the demand for seats has created a record in the long and eventful history of the house.

Wagner's hold upon the English public is as great as ever, but this first "Parsifal" performance, far from being the mere society event that is so often the case with new opera productions, has struck a chord in the great masses of English Wagnerites, many of whom have traveled great distances in order to be present tonight.

Of the total accommodation for 2,500, only some 500 seats in the gallery were to be won by waiting, and the vigil began before midnight on Sunday. At dawn this morning the "queue" was of respectable size, and towards mid-day it had swelled considerably.

On Saturday last the final rehearsal of "Parsifal" was given before an audience of some 200 especially invited guests, representing the press and many of the leading musical, dramatic and literary authorities of London. Occupying seats in the grand circle were ex-King Manuel of Portugal and the Marchioness of Ripon, who with their party remained keenly interested spectators from start to finish. At 2:30 the orchestra, under Herr Bodanzky from Mannheim, began the beautiful prelude, and with two intervals of twenty minutes the whole performance lasted till 8:30.

Bayreuth Traditions Observed

As a foretaste of what will be seen this evening, this rehearsal was a truly gratifying achievement. Unlike many other theaters, Covent Garden has striven to produce a scenic-replica of the Bayreuth production, the traditions of which have been as far as possible a guide for the skilful stage-director, Herr Wirk, of Munich and Bayreuth. The mounting, lighting and color schemes have been carried out on an impressive scale, and considering the stupendous difficulties that the staging of "Parsifal" presents, the Covent Garden version is a highly satisfactory achievement.

True, the unfolding of the huge panorama depicting the ascent to the Temple is a rather ponderous maneuver, but doubtless the best that could be expected in the absence of a revolving stage. And the Flowery Mead scene—the "seductive garden"—is not too convincing. Here Bayreuth's delicate and fanciful blue and Autumn-gold tints have been replaced by a glaring yellow scheme, with which the startling green of the costumes of the none too-graceful Flower Maidens hardly blends, while the brilliant scarlet of Kundry's gown serves but to accentuate

ate the harshness of the picture. The Temple scene was a thing of matchless beauty, and the effect when the Holy Cup



—Photo by Dover Street Studios

Percy Pitt, General Musical Director of the Covent Garden Opera

is made to glow with a blood-red fire, while the assembled Knights, in the subdued light, kneel in reverence, was profoundly moving.

The Vocal Honors

The vocal honors were fairly equally divided. Heinrich Hensel succeeded admirably in portraying the simple and uncouth character of the "pure fool" who develops a dignity and impressiveness later on when in full consciousness of his divine mission. Mr. Hensel's freshness and purity of tone were sustained all through the opera. The note of tragedy was convincingly imparted by Paul Bender as Amfortas, while some of the finest singing of the cast was contributed by the Klingsor, August Kiers, whose bass is of magnificent compass and great sonority.

Eva von der Osten gave a strikingly fascinating performance as Kundry, though it was not till the wild and fiendish character of the witch had been transformed into the more sympathetic and more congenial aspects of the character later that the full beauty

of her lovely and thrilling voice could be appreciated. Frau von der Osten ranks as one of the foremost Wagner exponents, and although this is her first attempt as Kundry, she displayed a natural aptitude for the rôle and always gave the impression that she was fully in sympathy with the spirit of the music.

Knüpfer an Ideal "Gurnemanz"

Unquestionably the most satisfactory performance of the cast was offered by Paul Knüpfer as Gurnemanz, a rôle he has recently been filling at the Kaiser's Opera in Berlin. One marveled at the extraordinary sustaining power of his rich and mellow voice, which never showed any symptoms of fatigue, in spite of the great demand made upon it; and one wondered no less at the quiet and dignified simplicity of his bearing and the perfect accord of voice and gesture. Herr Knüpfer's was an ideal performance!

The work of the chorus was throughout excellent, and the singing of the Flower Maidens, though revealing some splendid individual voices, revealed also the great difficulties that routinized soloists find in adapting themselves to simple ensemble work.

Herr Bodanzky, if not actually inspired with the bâton, displayed a sympathetic understanding of the beautiful music and was responsible for some brilliant climaxes. His treatment of many of the themes was not always sufficiently emphasized, though his discretion in preserving the balance was throughout exemplary.

The accompanying picture is of Percy Pitt, the general musical director of Covent Garden.

FRANCIS J. TUCKFIELD.

Audiences Cold Towards "Parsifal"

LONDON, Feb. 7.—London is not taking kindly to "Parsifal," despite the splendidly artistic production that has been made of Wagner's drama at Covent Garden. The attendance is falling off at each successive performance. Many in the audience refuse to sit the work through and loud talking in the boxes is a distracting element. Even the musically cultivated refuse to attend more than one performance.

BLIND PIANIST'S RECITAL

Instructive Montgomery Performance in Woman's College Opera Course

MONTGOMERY, ALA., Feb. 10.—Perhaps the most instructive recital heard here for some time was that given by Edward Baxter Perry, the blind pianist, at the Woman's College on February 5, under the auspices of Frank Young. Mr. Perry prefaced his recital by asking the question "What Is Music?" and answered it in the words of the Southern poet, Sidney Lanier, "Music is love in search of a word." Some of the works interpreted which made strong appeal to a large and enthusiastic audience were "The Spinning Song" from the "Flying Dutchman," Wagner-Liszt; "Danse Macabre" Saint-Saëns and the "Portent," by E. B. Perry. Many students and teachers in the assemblage profited by the pianist's exposition.

To acquaint his singing pupils with the operas to be given in Atlanta this season, John Proctor Mills has started a course of reading, singing and playing excerpts from "Carmen," "Der Rosenkavalier," "Madeleine" and other works.

Some of the enjoyable musical events given recently were the minstrel show under the direction of Clarence Hammond, the concert in the Temple Beth O'r, by Mrs. James Haygood, organist, Pauline Lewy, violinist, and Mrs. Smith, alto, and the playing of Lily Byron Gill, pianist, in the Woman's College, with Sarah Virginia Wright, reader.

J. P. M.

N. Valentine Peavey and Miss Hauth in Charming Joint Recital

N. Valentine Peavey, pianist, and Lina M. Hauth, soprano, were heard in a recent joint recital at the Fabri Studios, New York. Mr. Peavey displayed his excellent interpretative ability and musicianship in all his solos, as well as discretion and taste in his accompaniments. Miss Hauth's clear soprano voice showed the result of excellent training. She delighted in four songs by Hallett Gilberté, with the composer as her accompanist. Mr. Peavey's art won an immediate response in the Chopin B Minor Scherzo and the Liszt "Campanella."

Chicago Engagement for Canadian Opera Company

CHICAGO, Feb. 9.—The National Opera Company of Canada will play a week's engagement in Chicago at the Auditorium, beginning March 16. The announcement was made to-day.

KNEISELS INTRODUCE QUINTET BY HINTON

Katharine Goodson Assists in Performance of Her Husband's Composition

The program of the Kneisels' New York concert at Æolian Hall on Tuesday evening of last week contained Beethoven's Quartet in E Flat, op. 127, Schumann's in F and a Quintet in G Minor for piano and strings by the distinguished English composer, Arthur Hinton, whose wife, Katharine Goodson, was the assisting artist of the occasion. The quintet had not previously been heard in this country, but its performance showed it to be of such qualities as to make one eager to hear it again. Mr. Hinton is a more prolific composer than is generally realized and his works will have the vogue they deserve as soon as a little missionary work is done in their behalf. Their acceptance will then be rapid and widespread, for their merits are solid and significant.

The present quintet reveals Mr. Hinton as a composer of ingenuity, resourcefulness and abundant invention of a high order. His musical ideas have saliency and distinction, for the most part, and their handling evinces rare constructive skill and musicianship and is backed and directed by poetic imagination and sentiment. The work is interesting in harmonic plan, in wealth and variety of color and fine instrumental balance. The piano enriches without predominating or unduly dissociating itself from the rest of the instrumental complement as is so often the case in works of this character. Interesting as is the first movement it is the finale, with its splendid, colorful *andante* introduction leading to a finely impassioned and well climaxed *allegro* that is the veritable crown of the work.

It was admirably played. Miss Goodson undertook the piano part and made the most of it without ever imperilling the balance. The rest of the program was carried out in true Kneisel fashion. A large audience was on hand and applauded enthusiastically especially after the Hinton work. The composer acknowledged the applause from the platform.

H. F. P.

Teachers and Pupils Give Praiseworthy Concert in Louisville

LOUISVILLE, Ky., Feb. 9.—Carolyn Bourgard, supervisor of public school music in Louisville, ever alert to that which will build up the interest in music, has organized a Treble Clef Club of Women Teachers, for the purpose of singing four-part chorus music. The club gave its first concert on February 6 at the Girls' High School, under the direction of Miss Bourgard, with Anna May Reccius, assistant supervisor, at the piano. The three high schools of the city, the Girls', the Boys' and the Manual Training School have each developed orchestras since Miss Bourgard has had charge of the music, and the combined orchestras, of these three schools assisted at the teachers' concerts, helping in the general success. Karl Schmidt also contributed two cello solos. The chorus sang numbers by Brahms, Schuman, Schubert, Dudley, Buck, Harry Rowe Shelly, Creig, Rubinstein, Mozart and Matheus and the orchestra played works by Rubinstein, Mascagni and Roberts.

H. P.

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QUOTES THE BIBLE IN PROOF OF VALUE OF SINGING IN ENGLISH

David Bispham Finds Support for His Contentions in the Words of St. Paul—How the Famous Baritone in Addressing His Concert Audiences Shatters the Arguments of the Enemies of Translated Opera

FOR some years David Bispham, the famous baritone, has prefaced his recital programs with a few pertinent remarks as to the use of our own language in singing. He maintains that should he address an audience in spoken words, using variously French, Italian or German, his sanity might well be doubted, whereas, if he sang in a variety of languages his utterances would seem to have even more value to the average present-day audience than if he sang in English.

Upon appearing before a recent concert audience Mr. Bispham began:

"Ladies and Gentlemen: I shall sing this evening a few classic songs and some selections from grand operas, old and new; but instead of rendering any of these in foreign languages, as hitherto has been the general custom in England and America in the concert room and upon the stage, I shall, with your permission, render them in our own good English language."

Here Mr. Bispham was greeted by an outburst of applause which showed clearly that the audience was with him heart and soul. Of course there are always doubters and frank unbelievers in the doctrine that English is a suitable medium for song. To these Mr. Bispham addressed himself when he proceeded, saying:

"I am aware that there are many who disagree with me and honestly feel that it is better to sing in some foreign language than in English. To these I would say that their ideas have probably come from a past time when, as often in the present, singing was taught by foreigners, principally Italians, who, finding English extremely difficult to learn, would fain persuade their pupils that the English language is impossible. And their pupils—being only singers—believe them!"

"But allow me to say that English is just as easy to sing as any other language if we study it to that end. The trouble is we do not. We study foreign languages perhaps, but we only 'pick up' our own. There is absolutely no truth in the statement that has been for so long handed down to us that English is difficult to sing; let me assure you that there is nothing bad about English as a language to sing in—except bad English."

The "Inner Meaning"

"We are also told that if these dear, delightful foreign languages are translated into our own that much of the inner meaning of the text is lost. Well, I agree that many translations are ridiculously poor, and that even in the best

of them some of the 'inner meaning' of the words may be lost; but I ask whether it is better to lose some of this precious 'inner meaning,' or to lose all the meaning altogether? No, ladies and gentlemen, frankly speaking, this attitude toward our language is all a pose, or else due to ignorance so profound that the sooner the attention of the public is called to it the better, in order that the same common sense attitude may prevail upon this subject in America and England as upon the continent of Europe, where, with rare exceptions, opera is sung in the language of the people. Italians do not care to listen to singing in anything but their own tongue; the French are most particular in opera and in the drama that their exquisite language shall be properly enunciated; and there, as in Germany and other European countries, the stage is supported by the Government. Music and the drama are assisted because they are among the most potent of educators. Operas of all schools are produced, but after having been translated by carefully chosen persons, of poetical and musical taste, into the language of the people. Moreover, opera abroad is given at such prices that the musically inclined, though poor, may attend and understand what is being sung. Of all the world, the English speaking race seems to feel that 'grand opera' is only to be encouraged, when offered at an exorbitant price and in a language which the audience does not understand.

"Let me assure you, however, that this is an entirely mistaken attitude and ere long there will be a demand on the part of intelligent music lovers the whole country over, that the best opera to be obtained shall, by competent companies to be founded in our larger cities, be heard at moderate prices and in our own tongue. Has the language of Shakespeare and Milton declined in value? I fear it must be admitted that, in musical circles at least, it has."

"As a matter of fact our country is rapidly losing its former Anglo-American character and becoming a nation of foreign peasants. Our very mode of speech is changing and deteriorating to an alarming degree. Our educational system does not take into account the value of our language. Does the superb translation of King James's version of the Holy Bible any longer influence the minds of the masses of our people? No, for it has been banished from the schools by sectarian or other warring, and therefore destructive, influences, and no one either believes or reads the Bible any longer, more is the pity!"

The Bible as Witness

"But now, should I need support in my contention that the language of the people is the language in which to address

them whether in speech or in song, I should quote from this same neglected Book and call as witness to the soundness of my proposition, no less an authority than St. Paul himself, who, shrewd, highly educated man of the world that he was, could not endure the fashion that seems to have prevailed in Greece, of preaching and exhorting in foreign languages, and he makes this protest against the misuse of the 'gift of tongues,' as it was called, those who expounded the New Doctrine. You may find it for yourselves, when you go home—if you happen to have a New Testament in the house. In the 14th Chapter of his First Epistle to the Corinthians, St. Paul says, in part, 'He that speaketh in an unknown tongue, speaketh not to men, for no man understandeth him. Now, brethren, if I come unto you speaking with tongues, what shall I profit you?'—And then he actually draws his parallel from music, when he says that 'Even things without life-giving sound, whether pipe or harp, except they give a distinction in the sounds, how shall it be known what is piped or harped? So likewise ye, except ye utter by the tongue words easy to be understood, how shall it be known what is spoken? For ye shall speak into the air. There are so many kinds of voices in the world and none of them is without signification; but, if I know not the meaning of the voice, he that speaketh shall be a barbarian unto me.' And again, with a musical touch, he continues, 'I will sing with the spirit, and I will sing with the understanding also. I had rather, he says, 'speak five words with my understanding, that by my voice I might teach others also, than ten thousand words in an unknown tongue.'"

"Now, this is sound common sense, and may with perfect propriety be applied to refute the wide-spread notion of the thoughtless at the present time, that vocal music is not of much value unless it be heard in a foreign language. The average student of singing in America—indeed the average opera-goer—has but a smattering of any of the languages heard upon the stage and does not understand one word in fifty of what is sung; and it is a crying shame that so many of our native singers enunciate our noble language so poorly that half the pleasure of listening to their beautiful singing voices is lost, while the speaking voices of many of our singers are so faulty as to have become a byword, and a reproach, and a cause of genuine grief to the judicious."

PITTSBURGH CHAMBER MUSIC

Mrs. Litchfield and Vera Barstow Give Artistic Performances

PITTSBURGH, PA., Feb. 10.—Mrs. Lawrence Litchfield gave the first of her chamber recitals last night in the Hotel Schenley ballroom, with Vera Barstow, the young American violinist, as the soloist and such Pittsburgh artists as Ruth Thoburn, Karl Malcherek and Fritz Goerner assisting. The Schumann Quintet formed one of the most entrancing offerings on the program, but it did not please more than Beethoven's Trio, op. 1, No. 3. for violin, violoncello and piano, with Miss Barstow, Mr. Goerner and Mrs. Litchfield. Miss Barstow scored a big success in Grieg's Sonata in C Minor, supported by Mrs. Litchfield. Casper P. Koch, organist at the North Side Carnegie Music Hall, gave the one thousandth free organ recital Sunday afternoon, the able assisting soloists being Karl Blose, violinist; Anthony Jawellak, pianist; Emil Henning, violoncello, and Kathleen Wood Neal, soprano.

E. C. S.

Kreisler Plays for Washington Diplomats

WASHINGTON, D. C., Feb. 7.—Fritz Kreisler, violinist, played for the guests of Mrs. Marshall Field at a dinner and reception to-night, at which there were present the Ambassador of Germany and Countess von Bernstorff, the Ambassador of Austria-Hungary and Mme. Dumba, Mrs. William Howard Taft, the Misses Margaret and Eleanor Wilson, Secretary and Mrs. W. J. Bryan and other members of Washington's diplomatic and official circles.

Strauss Completes "The Legend of Joseph"

BERLIN, Feb. 7.—Richard Strauss has completed the score of "The Legend of Joseph," a ballet in one act, libretto by Hugo von Hofmannsthal and Count Harry Kessler, which is to have its first production at the Paris Opera, with the Russian Ballet. The work will be produced in Berlin, Monte Carlo and New York.

FORFEIT IN BIRMINGHAM

Mme. Melba Fails to Sing for Music Study Club and Pays \$700

BIRMINGHAM, ALA., Feb. 10.—Word comes from Chattanooga, Tenn., that Mme. Melba has settled the claim of the Music Study Club of this city, of which Mrs. Charles Sharp is president, for \$700 for failure to give a concert scheduled for February 5. The amount paid was for expenses incurred by the club. Great disappointment was felt over the non-appearance of the famous soprano as elaborate preparations had been made for her concert. The explanation given by Mme. Melba was that she had been fatigued by her long series of appearances in the North and Middle West and on the advice of her physician rested in New Orleans for a time.

Mr. and Mrs. William Gussen, assisted by Owen Gillespy, tenor, and Mrs. Laurens Block, accompanist, gave an admirable concert at the Jefferson Theater last week. It was largely attended.

The Sherwood School of Music has opened studios in the Lyric Building with an enrollment of 200 pupils under the supervision of Mrs. Flournoy Rivers. Mr. and Mrs. G. Flood have severed their connection with the school and will open a private studio shortly. A. C.

The Following Artists

Edna Gunnar Peterson, Pianist

Engaged for spring tour St. Paul Orchestra. Mason & Hamlin Piano Used.

Rose Lutiger Gannon, Contralto

Appeared with Apollo Club, Chicago, for seven consecutive times in "The Messiah."

Mrs. Hanna Butler, Soprano

Engaged to sing "The Creation" with St. Louis Symphony Orchestra in Peoria.

Mr. Albert Lindquest, Swedish-American Tenor

Soloist with Minneapolis Symphony Orchestra Dec. 7th. Immediately engaged for National Swedish Saengerfest.

Mr. Albert Borroff, Bass-cantante

Engaged for tour to Pacific Coast in February.

Clara Williams, Soprano

Engaged for twenty Festivals with St. Paul Symphony Orchestra.

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**Ruth Ashley, American Contralto
Wins New Laurels in Her
Own Country**

THE recent appearance of Ruth Ashley, contralto, with the Boston Symphony Orchestra in concert in Buffalo marked the entrance of this singer into the concert field in America. Miss Ashley's success was unequivocal at this concert, and she will be widely heard in this country the coming season, the present, excepting for a few concerts, having been spent in rest after several seasons in opera abroad.

As a pupil of Frank King Clark, of Berlin and Paris, Miss Ashley went into opera and concert in Europe well equipped. Her operatic repertoire includes twenty-six important rôles, of which during her German engagement she sang twenty. Miss Ashley was the contralto of the opera at Halle, but was called upon for appearances in Berlin, at the Royal Opera, Dresden, Leipzig and other cities, and in numerous concerts, including Paris.

Her appearances in both concert and opera have called forth many comments concerning her art. Her voice is full and resonant, and she is equally well equipped for concert or opera. She is dramatic, there is breadth of conception in her interpretations, and her vocal resources are brilliant.

WASHINGTON, D. C., Feb. 14.—Ruth Ashley, contralto, was the soloist before the Friday Morning Club at its recent meeting at the Hotel Raleigh. Her program included songs by Brahms, Kaun, Wolf, Sibelius, Henschel, Willeby, Nevin, Leoni, Paderewski, Saint-Saëns, Hughes, Loehr, Chaminade and Bemberg.

Miss Ashley's recital was one of the most successful which has yet been given before this club. Her voice is a contralto with much of the mezzo-soprano quality, which enables her to sing many



Ruth Ashley, Contralto, Who, After Singing in Opera in Europe, Is Now Appearing in Recital in This Country

songs usually avoided by contraltos. She has an excellent musicianship and her vocal resources are fully adequate. In diction and enunciation she was most satisfactory and her dramatic style was of real advantage in several of her songs.

**Mme. Blauvelt, Kronold and Young
Tenor Please Brooklyn Hearers**

Mme. Lillian Blauvelt, Hans Kronold and Gaetano Manno, a young tenor from La Scala, supplied a program of much interest in Kismet Temple under the auspices of the Brooklyn Teachers' Association, on February 6. A large audience greeted the artists. Mme. Blauvelt, once a Brooklyn choir singer, delighted her hearers with a "Pagliacci" aria, "The Breeze That Blows the Barley," by Kate Vannah; "Cherry Ripe,"

by Horn; Campra's "Charmant Papillon," Delibes's "Pourquoi," "Bolero," by Dessauer; "O Wüsst ich doch den Weg zurück," Brahms; "Guten Morgen," Grieg; "Will niemand singen," Hildach; Handel's aria from "Rodelinda" and other numbers. Mr. Kronold's cello solos included his own "Mélodie Romantique." He made a fine impression and played several encores. Mr. Manno, who was accompanied by Walter Kiesewetter, showed an unmistakable gift of expression. "E Lucevan le stelle" was well done, and other numbers by Löhr and Tosti were heartily applauded.

G. C. T.

Max Fiedler Conducts Berlin Beethoven-Wagner Concert

BERLIN, Jan. 31.—Max Fiedler, assisted by the full Philharmonic Orchestra, gave a Beethoven-Wagner Evening in the Philharmonie on Friday. Mr. Fiedler, in our estimation, is a Brahms conductor *par excellence*; he is, in fact, titanic. But we are not quite ready to say the same of him as an interpreter of Beethoven. Fiedler is the born conductor, capable of governing every orchestra according to his slightest wish, but his interpretation of Beethoven's Fifth Symphony evinced too many peculiar ideas, so that we were not impressed with the general effect as much as we might have been. For the Vorspiel to Wagner's "Lohengrin," the Philharmonic Orchestra seems to lack the stage routine, but the Vorspiel to the "Meistersinger," on the other hand, with its intricate distribution of motifs, was portrayed with a grandeur of style that could not have been surpassed. Max Fiedler seems to be becoming popular in Berlin, judging from the emotional enthusiasm that was exhibited at the concert.

O. P. J.

Slavic-American Program by Constance Purdy in Chicago

CHICAGO, Feb. 16.—Constance Purdy, the American contralto, who has spent a number of years in Russia in the study of Slavic songs, presented a program of American and Russian songs at the Fine Arts Theater yesterday afternoon.

Miss Purdy has a contralto voice of rich texture and good range. She was most successful in her Russian songs, for which she costumed herself in the national Russian dress, making a picturesque appearance. She knew how to extract from such songs as those by Glinka, Balakirew, Tchaikowsky, Moussorgsky, Dargomijsky, Rimsky-Korsakow, Borodine and Glière their various moods, the pathos and the plaintive emotional element. Her interpretations were characterized by dramatic realism.

The American songs represented some eight writers, among whom Gena Branscombe, a former Chicagoan, contributed a very pleasing song. Other American writers on the list were Daniels, Carpenter and Farwell. Mabel Hammond supplied the piano accompaniments efficiently.

M. R.

Harold Bauer's Versatility Display in Washington Recital

WASHINGTON, D. C., Feb. 16.—Harold Bauer was heard on February 14 in a very artistic piano recital, in which his program had a wide range as to compositions. He culled the beauty from Brahms's Intermezzo in E Minor and Capriccio in B Minor; he offered the power and delicacy of Chopin in "Barcarolle" and Ballade in G Minor, and the brilliancy and rhythm of Saint-Saëns in "Etude en forme de Valse." The two heavy numbers of the program were Suite in G Minor, Bach, and "Carnaval," Schumann, which gave excellent examples of the artist's technic and interpretation.

W. H.

No "Harmonized Neurasthenia" in Beethoven, Says Lecturer

Thomas Whitney Surette was again heard in a lecture in the music hall of the Brooklyn Institute on February 11, his subject being the Beethoven sonatas. Mme. Elfriede Stoffregen at the piano illustrated the discussion in a capable manner, the principal subject of consideration being the "Appassionata" Sonata. The speaker dwelt upon the logical enjoyment to be found in the detailed interpretation of Beethoven, which he contrasted humorously with "harmonized neurasthenia."

G. C. T.

Mr. Shaw's "The Lost Vocal Art" Demanded in Every State

W. Warren Shaw, the Philadelphia and New York vocal teacher, reports that his new book, "The Lost Vocal Art," has had a remarkable sale, demands for it coming from every State in the Union.

SERIOUS TREND TO DAMROSCH PROGRAM

**Warm Appreciation for Brahms
and Elgar Works and for
Flesch as Soloist**

There was a solidity and dignity of musical thought in the program of the Symphony Society concerts on Friday and Sunday afternoons, February 13 and 15, at Aeolian Hall, New York, which more than atoned for the ephemeral nature of the French music presented on the Sunday before. Walter Damrosch built his program on two works, Elgar's First Symphony, which he had the distinction of introducing to America five years ago, and the Brahms Concerto in D Major, op. 77, for violin and orchestra. Carl Flesch, the Hungarian violinist, was the soloist and his share in the serious nature of the afternoon's music was considerable.

Mr. Flesch's previous Beethoven playing in New York foreshadowed the manner in which he would play the Brahms, a work with which his name is closely associated in Europe. It would be difficult to imagine a more masterly performance of the sublime concerto, a composition which contains more real musical ideas than any other half-dozen works for the violin, barring the Beethoven. It was a presentation lucid in its exposition of the thematic material and comprehensive in its surmounting of the difficult technical feats, which were responsible for the concerto's being dubbed after its première a "concerto against the violin" instead of *for* it. Mr. Flesch plays the last movement a trifle faster than we are accustomed to hear it in New York, yet he brings out the snap of its Magyar-like theme splendidly. He was applauded to the echo.

Mr. Damrosch did a real service in performing the Elgar symphony again. It should not have waited five years for a second hearing. The impression gained five years ago as to its surpassing beauty, its overpowering bigness of conception and its galaxy of thematic riches was corroborated on this occasion. Sir Edward Elgar has detractors who find the symphony tiresome and dull. They were not in evidence on Sunday afternoon, however, when the applause was spontaneous and enthusiastic, showing that the audience had enjoyed every moment of it. In its unity—made especially secure through the recurrence of the theme announced in the violas, clarinets, flutes and bassoons at the opening—its profundity of inspiration, its continual development along masterly lines, it stands at the summit of symphonies by modern masters. It makes no concessions to popular taste and its very kinship with the symphonies of Brahms promises for it a splendid future.

Mr. Damrosch, an ardent Elgarite, conducted the work *con amore*, with enthusiasm and inspired buoyancy. Rarely has the orchestra been in such fine form as it was on this occasion, responding to Mr. Damrosch's baton admirably. It is to be hoped that Mr. Damrosch will play the work soon again so that it may become better known and more highly prized.

A. W. K.

Damrosch Forces and Connell in Young People's Concert at Brooklyn

The last of a series of five young people's concerts by the New York Symphony Orchestra was given at the Brooklyn Institute of Arts and Sciences on the afternoon of February 14. The overture and spinning Chorus from "Flying Dutchman" were given with excellent effect, followed by the "Tannhäuser" overture. Horatio Connell sang Wolfram's songs, "Blick ich umher" and "Song to the Evening Star." The baritone was most pleasing in his interpretations and in the "Monologue of Hans Sachs" from "Die Meistersinger" later proved his artistry. The "Lohengrin" Prelude and "Prize Song" and "Dance of the Apprentices" from "Die Meistersinger" concluded the program. The explanatory talks by Walter Damrosch stimulated the interest of the audience.

G. C. T.

Hans Merx and Pianist Peavy Heard in Schubert Cycle

Hans Merx, the *lieder* singer, assisted by N. Valentine Peavey, on February 10 performed Schubert's entire "Winterreise" cycle with huge success at the studios of Mr. Merx, in the Metropolitan Opera House.



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HOWARD C. GILMOUR "Home to the Highlands"	STRAUSS "Traum durch die Dämmerung"
M. TURNER SALTER "Cry of Rachel"	MAHLER "Nicht Wiedersehen" "Um Mitternacht" "Ich habe ein glühend Messer"
AUGUSTA HOLMES "L'heure du pourpre"	G. BRECHER, "Der Arbeitsmann"

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ANNUAL WAGNER CONCERT BY PEOPLE'S SYMPHONY

Orchestra Gives Spirited Performance
Under Conductor Arens—Frank
Croxton the Soloist

Franz X. Arens makes it his duty to give the patrons of his People's Symphony Orchestra a Wagner concert every season, and so last Sunday afternoon's concert of this organization—its third this Winter—was given over to the Bayreuth master. The audience was very large and properly appreciative.

Mr. Arens provided a generous program consisting of the "Meistersinger" Overture, the "Lohengrin" and "Parsifal" preludes, the "Magic Fire" scene from "Walküre," "Siegfried's Rhine Journey," the "Evening Star" song, an arrangement of "Albumblatt" and the "Kaisermarsch."

Frank Croxton, the basso, sang the farewell song of *Wotan* in the "Walküre" excerpt and also the "Tannhäuser" number. He pleased his audience, was much applauded and recalled a number of times. Mr. Croxton sang both of his contributions in English. His enunciation was commendably clear, but the translations he used were by no means ideal.

The various orchestral offerings were played with that earnestness and spirit that always characterize the work of the People's Symphony Orchestra. It must be noted, however, that the string arrangement of the "Albumblatt" by C. E. Le Massena, is unsatisfactory both as regards scoring and the awkward and unwarranted alterations of Wagner's harmonies. There are very much better instrumental versions extant. H. F. P.

Stokowski and Alda Cordially Received
in Bridgeport

BRIDGEPORT, Conn., Feb. 10.—A fair-sized but thoroughly cordial audience greeted Conductor Stokowski and his Philadelphia Orchestra—now making their first tour of New England—in the Park Theater last night. The chief work on the program was César Franck's Symphony in D Minor, which was given an eloquent reading. The other numbers were Mozart's "Le Nozze di Figaro" and

the Overture and Venusberg Music from Wagner's "Tannhäuser." Mr. Stokowski conducted entirely without score. Mme. Frances Alda, the famous Metropolitan Opera Company soprano, won her audience by a group of songs among which were La Forge's "Expectancy" and Woodman's "An Open Secret." Mme. Alda was recalled several times and received a large bouquet of pink and white carnations. Composer La Forge, who accompanied the soprano on the piano, also came in for a generous measure of recognition. W. E. C.

Liberal Applause for Vera Barstow in
Appleton, Wis.

APPLETON, WIS., Feb. 7.—The third number of the Lawrence Conservatory All-Star Artists' Course, given at the Congregational Church, proved to be a most enjoyable affair to the music-lovers who were fortunate enough to be in attendance. Vera Barstow, the gifted young American violinist, made her initial appearance here in this recital. She displayed wonderful technique and a fine appreciation of the compositions she played. The program opened with Beethoven's Sonata No. 5. Two Bach numbers were given without piano accompaniment. Particularly enjoyable was a group consisting of two selections of von Kunitz, a Hubay and a Sarasate composition. As a closing number Miss Barstow gave an interpretation of the "Faust Fantasie," which, like the other numbers, was liberally applauded. Several encores were given. Besides supplying able assistance as accompanist, Harold Osborn Smith demonstrated his ability in three piano numbers. M. N. S.

Attractive Concert Series at Tuscaloosa

TUSCALOOSA, ALA., Feb. 10.—George Kirby Sims, who for the last two years has had the direction of the department of music of Alabama Central Female College of Tuscaloosa, has made an enviable record as a manager of concerts for the college. This year a series of four artists' recitals have been planned and managed by Mr. Sims. The first was given by Messrs. Palmetto and Bruhl; the second, by the New York Artists' Concert Company, composed of Frank Ormsby, Frederic Martin, Laura Combs and Edith Evans; the third, by Mr. and Mrs. John Nichols. The fourth and last of the series is to be given in April by the Zoellner String Quartet. This marks the most active year, musically, that Central College has thus far experienced.

Century Opera House Schedule

The revised schedule of operas to be presented this season at the Century Opera House was announced by the Messrs. Aborn last week as follows: Week beginning Tuesday, February 17, Massenet's "Manon"; February 24, "Pagliacci" and "The Secret of Suzanne"; March 3, "Martha of the Lowland" ("Tiefland"); March 10, "Aida"; March 17, "Quo Vadis"; March 24, "Martha"; March 31, "Natoma"; April 7, "Traviata"; April 14, "Tannhäuser"; April 21, "Mignon"; April 28, "Fra Diavolo"; May 5, "Masked Ball."

Kitty Cheatham Returns from Western
Tour

Kitty Cheatham has just returned from a most successful Western tour to give a recital for the Rubinstein Club, at the Waldorf-Astoria, New York, on Saturday afternoon, February 21. This will be Miss Cheatham's fourth public appearance in New York in six weeks. She leaves, almost immediately afterward, for Detroit, where she has appeared successively for three seasons.

Alice Nielsen's Son to Marry

BOSTON, Feb. 14.—Benjamin T. Nielsen, assistant stage manager of the Boston Opera House and son of the prima donna, Alice Nielsen, has taken out a license to marry Lillian L. Adams, a member of the Boston Opera ballet.

MME. BRIDEWELL'S GALA RETURN AS RECITALIST

Distinguished Audience Gives Hearty
Welcome to Former Metropolitan
Opera Contralto

Scarcely any New York recital audience of this season has been as distinguished in tone as that which welcomed Carrie Bridewell back to the musical field at Aeolian Hall on February 16. Since she had retired from the Metropolitan Opera Company and had become Mrs. Lemuel C. Benedict, the contralto had not been heard in public until a season ago, and this recital was her first official appearance in Manhattan Borough. So cordial was her reception that Mme. Bridewell might have repeated almost every number on her program, and her many floral tributes were banked high upon the piano. When Mr. Benedict made his way to the "green room" at the close of the recital his course was marked by continuous congratulations on his wife's charming work.

Mme. Bridewell's interesting program was made individual by dividing the numbers into national groups, with a novelty in three songs with organ accompaniment which were among the most appreciated offerings. These were the Beethoven "In Questa Tomba," "L'Angelus," Basse-Bretagne, with effective chimes manipulated by Organist Alberto Bimboni, and the Saint-Saëns "La Sérénité." Other offerings of distinct appeal were the Debussy "Mandoline," the Schubert "Death and the Maiden," two Tuscan songs by accompanist Bimboni, and "What's in the Air To-day," after which she accompanied herself in two encores at the close. There was gratification to find that Mme. Bridewell's pure contralto was still rich and powerful, while her gifts of interpretation were manifested admirably. K. S. C.

Take Off Their Hats to Musicians

In Germany the children take off their hats to opera singers, professors in the schools of music and men of the orchestra, just as they take them off to the nobility, for they are taught that music is noble and that the priests who serve at the altars are also noble. That reverence for the local musician is a sort of civic pride in itself, says the St. Louis *Republican*, and it produces local musicians, inspires them with pride and courage and stimulates them to exert themselves to the utmost to live up to the high esteem in which they are held.

Maggie Teyte Slightly Bruised in Auto-
mobile Accident

ST. LOUIS, Feb. 11.—Maggie Teyte, the prima donna, was slightly bruised last night in an automobile collision. She had been appearing in a concert at the Odeon Theater with Mischa Elman, the violinist, and was on her way to the station in a taxicab when another automobile ran into the rear of the one in which she was riding. Miss Teyte lost her train as a result of the accident, but left for New York to-day to appear in a recital there on the 13th.

Julia Culp and Katharine Goodson to
Give Joint Recital in Washington

Joint recitals having proved exceedingly popular this season, Julia Culp, the Dutch *lieder* singer, and Katharine Goodson, the English pianist, have decided to effect a new combination for a recital at the National Theater, Washington, D. C., on March 3.

Hanson's Western Bookings

The western bookings of Concert Direction M. H. Hanson are now in the hands of Messrs. Shaw & Tucker, Orchestra Building, Chicago. C. A. Shaw, the head of the firm, last year managed the concert department of the Redpath Bureau.

WILLIAM HINSHAW Sings "Hans Sachs" WITH BOSTON OPERA CO.



PRESS COMMENTS

Boston Transcript, Feb. 9, 1914.—"Mr. Hinshaw's Hans Sachs, which he sang Saturday afternoon at the Opera House for the first time in this country, was distinguished by its quietness. The 'Shakespearean humor' of the character was absent. But it lost nothing in power, and kept the quiet, kindly geniality which is the most important trait of the character."

"Yet when this Hans Sachs had some lively business to perform he performed it with zest. Vigor without noisiness, dignity without pomposity, distinguished Mr. Hinshaw's acting."

"The singing was equally quiet and straightforward. In the first act it seemed a trifle weak and impure. But as the drama progressed it became singing of the first quality, and in the third act, against the magnificent tones of Carl Braun, there was but little to choose between them. It was singing built upon the firm foundation stone of good, sustained tone, but it was capable of all the vitality, humor, grandeur and charm of variety that the poetry and human richness of the part demands."

Boston Advertiser, Feb. 9, 1914.—"William Hinshaw, who took the part of Hans Sachs, was refreshingly strong and dignified. These are the qualities that belong to Sachs, and he must not be overshadowed by any of the other masters in impressive appearance or steady power of voice. Mr. Hinshaw gave to the character the full measure of quiet power that it deserves, in both voice and action. He was thus forcible enough to make a real impression when differing from the masters in their judgment of Walther. His reveries in the second act carried properly, and 'Dem Vogel der Heut' sang' showed the right breadth and smoothness. The great monologue on vanity proved another triumph for the singer, who made it tell with real effect."

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NEW YORK

NEW SOCIETY HOLDS FOSTER MEMORIAL

Six Americans Represented in
Modern Music Concert with
Maggie Teyte

Six living American composers were represented on the program given in commemoration of the fiftieth anniversary of the death of Stephen Foster by the Modern Music Society of New York, Benjamin Lambord, conductor, at Æolian Hall on Friday evening, February 13. They were, in addition to Mr. Lambord, Blair Fairchild, Arthur Farwell, Henry F. Gilbert, Edward Burlingame Hill and David Stanley Smith.

The concert enlisted the services as soloist of Maggie Teyte, the charming little prima donna of the Chicago Opera Company, a mixed chorus (known last Spring as the Lambord Choral Society) and an orchestra made up largely of New York Symphony players. Mr. Lambord did the conducting, opening the program with the deeply felt Legend from MacDowell's "Indian" Suite. There were choral works for mixed voices—Blair Fairchild's "From the Song of Songs" and Mr. Lambord's "Verses from 'Omar'"; for women's voices the Hill "Nuns of the Perpetual Adoration" and the Smith "Pan," Arthur Farwell's "A Ruined Garden," and Mr. Lambord's "Clytie" for Miss Teyte with orchestra and Mr. Gilbert's "Humoresque on Negro Minstrel Tunes," a nice *potpourri*, but less distinctive than his sterling "Comedy" Overture which Mr. Stransky gave us this season.

The purpose of the society which stood sponsor for the evening is to present modern music. Feeling that American music is making its advances, it doubtless believed that a great good might be accomplished by devoting its first program to native works. The underlying idea is unquestionably correct in its origin. Yet it is not to be denied that a program of this kind cannot help savoring of a certain chauvinism, not healthful for the progress of any art. The compositions heard varied in their excellences, some of them attaining to a high aesthetic standard, others failing in their purpose.

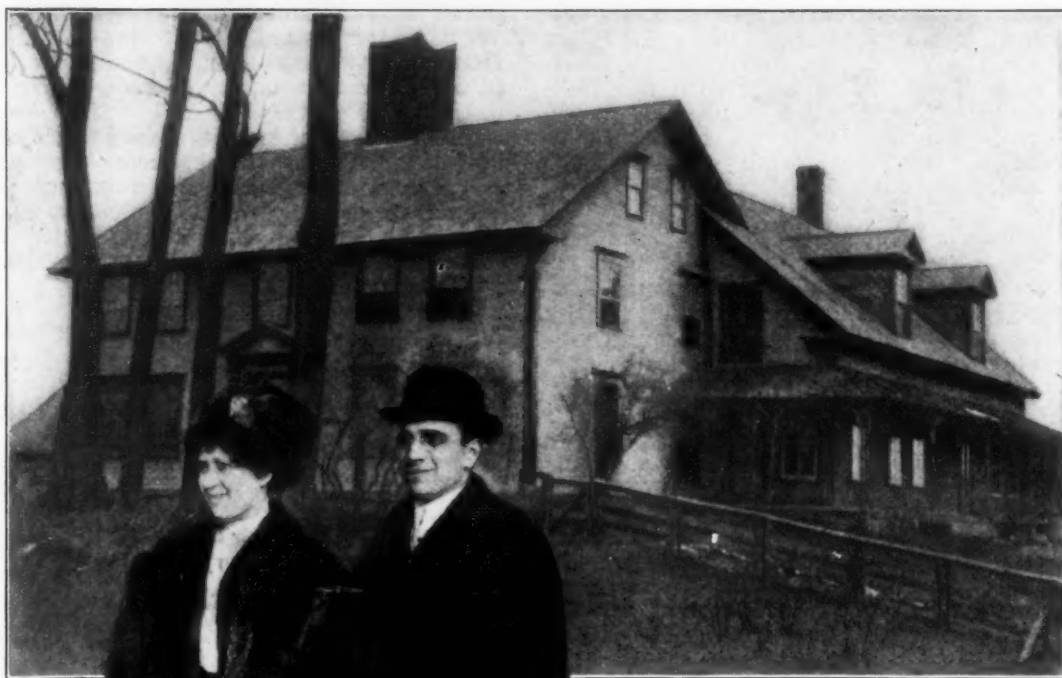
What was particularly to be noted as a cause for rejoicing was the fine command our American musicians have of the modern orchestra. Most of the scoring was multi-colored, sonorous and not without ingenious instrumental devices of a subtle nature. Mr. Fairchild's "From the Song of Songs" (one of Two Bible Lyrics, op. 29) was perhaps the most tangible piece of music of the new works performed, though not particularly original. It is of extraordinary beauty and should be in the repertoire of all able choral societies.

Mr. Farwell's "A Ruined Garden" was another of the enjoyable things, though its performance lacked somewhat in smoothness. Modern songs with orchestral accompaniment require more rehearsals than are apt to be given for a single performance. The latter half of this song, a section of haunting loveliness, made a deep impression. The scoring throughout is rich and plastic. Of lesser interest were the choral pieces by Hill and Lambord, though the latter's "Clytie" proved to be a fine piece of orchestral writing much as its composer would have it known as a song. It will require the dominating voice of a Destinn to penetrate the cloak of orchestral writing which the composer has cast round *Clytie's* shoulders. Mr. Smith's "Pan," discussed at length in these columns, when produced by the St. Cecilia Club under the baton of Victor Harris last year, proved once more to be an altogether delightful composition.

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Home Purchased in Loudon, N. H.,
by Benjamin E. Berry, the
Tenor. Below, Snap-Shot of
Mr. and Mrs. Berry



THE beautiful old homestead, situated in Loudon, N. H., which was purchased recently by Benjamin E. Berry, the tenor, as a Summer residence, is one of the most interesting landmarks in that section of the Granite State. It stands on high ground, overlooking a lake, surrounded by dense pine woods. The house was erected in 1792 and has remained in the same family since it was built, up to the time it was purchased by Mr. Berry. The estate comprises 320 acres.

There was much enthusiasm for Miss Teyte, whose task was not an easy one. She sang more unvocal music in one evening on this occasion than she has sung since the afternoon last Fall when she gave an "ultra" program in Æolian Hall. There seems to be a notice among present-day composers, particularly in America, that the soprano voice flourishes around middle C. Accordingly there was much that Miss Teyte sang that would have suited better the voice of a Culp or an Ober. But the ingratiating singer made the most of what she had to sing. Toward the end of the evening came her opportunity, and when it came she seized it. It was in Foster's "Come Where My Love Lies Dreaming," one of his lesser known songs. This inspired melody Miss Teyte delivered with pure and lovely quality, making a direct appeal in it. The applause continuing, she was obliged to sing it over. An ovation was given her at the close of the second hearing.

The chorus sang its music earnestly. Mr. Lambord deserves credit for his ef-

forts and is to be congratulated on having gotten these new compositions ready as well as he did. When it is recalled that old and long-established choral societies have dozens of rehearsals to sing the "Messiah," which they have sung for ages, and that these modern works call for more accomplished singers than does Handel's music, the achievement of Mr. Lambord must be recognized. The singers did some good sustained work in Foster's "Old Black Joe," "Massa's in the Cold, Cold Ground" and "Old Folks at Home," which Mr. Lambord has harmonized in a conventionally appropriate manner.

The Society of Portuguese Musicians recently gave a symphony concert of Portuguese music in Lisbon, at which the composers represented conducted their own works.

A. W. K.

Cavalieri's Dog Does \$100 Damage

PARIS, Feb. 7.—Mme. Lina Cavalieri, the opera star, was ordered by the courts to-day to pay \$100 damages because her St. Bernard dog knocked down a woman vender in the market. The woman sued for \$1,200 damages. The court ordered the plaintiff to pay one-quarter of the costs.

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MISS KLOTZ SHOWS SPLENDID ARTISTRY

Soprano, with Baritone Hinshaw,
Gives Noteworthy Program
in Brooklyn

Maude Klotz, soprano, and William Hinshaw, baritone, appeared in joint recital in the music hall of the Brooklyn Academy of Music on Sunday evening, February 15, before an audience which filled almost every seat and which indorsed the efforts of the two artists in certain terms. The program was:

"How's My Boy," Homer; "Ould Plaid Shawl," Haynes; "Danny Deever," Damrosch; Mr. Hinshaw; "Traum durch die Dämmerung," Strauss; "Zueignung," Strauss; "Wir wandelten," Brahms; "Du bist die Ruh," Schubert; Miss Klotz; "Lind duftig hält die Maiennacht," Brückler; "Drei Wanderer," Hermann; Mr. Hinshaw; "Depuis le Jour," ("Louise"), Charpentier; Miss Klotz; "Largo al Factotum," from "Barber of Seville," Rossini; Mr. Hinshaw; "L'Heure Exquise," Hahn; "Bergère Légère," Wekerlin; "Chanson Indoue," Rimsky-Korsakow; Miss Klotz; "Largess," Mabel Wood Hill; "The Lark," Mabel Wood Hill; "Keep A-go-in," Jacobsen; "Pirate Song," Gilbert; Mr. Hinshaw; "Sacred Fire," Russell; "The Little Gray Dove," Saar; "What's in the Air," Eden; Miss Klotz; Duett—"Mira di Acerbe Lagrime," from "Il Trovatore," Verdi; Miss Klotz and Mr. Hinshaw.

Though the recital was announced as a joint recital it was in a sense a recital by Miss Klotz with the assistance of Mr. Hinshaw. So popular and so well equipped is this young soprano that it was really unnecessary to have any assistance, even though the assistant was so excellent an artist as Mr. Hinshaw. The latter demonstrated his art and the capabilities of his voice in most certain style during the evening and was accorded an enthusiastic reception.

In spite of this it was Miss Klotz that the Brooklyn audience had assembled to hear and she well repaid them for their effort. This young singer, in my opinion, is a full-fledged artist with one of the most beautiful voices now on the concert stage and has developed a technique which is adequate to the most exacting program. She had set herself no easy task, but her work was done with astonishing ease and satisfying artistry.

In her group of German songs Miss Klotz showed an understanding of German *lieder* not often found in an American singer. Her diction was excellent (indeed, it was well-nigh perfect in all languages), her tonal qualities exquisite and her interpretations worthy of the songs she sang. In her aria from "Louise" and her second group of songs she showed another side of her art. Her voice is well suited to the "Bergère Légère" of Wekerlin, which was done with much delicacy and finesse. In her group of songs in English Miss Klotz was especially happy because of the clearness of her enunciation. The final duet was given with dramatic fervor and aroused the audience.

It is worthy of mention that Miss Klotz is entirely an American product. Quite aside from her vocal excellences, which are not only naturally fine but exceedingly well trained, she is a singer who exhibits the benefits of a thorough musicianship and who uses her brains as well as her voice.

A. L. JUDSON.

Four Varied Appearances in Five Days for Anna Case

Four appearances in five days marked a recent strenuous week of Anna Case, the young soprano of the Metropolitan Opera Company. Beginning on Saturday afternoon, February 7, as soloist at the Mozart Society's concert at the Hotel Astor, on the following Monday evening she sang in a musicale at the New York residence of Charles Schwab, the steel magnet. Tuesday evening she was the soloist in the Tilden Memorial Celebration at Carnegie Hall and on Wednesday evening she repeated her familiar rôle of *Sophie* in "Der Rosenkavalier" at the Metropolitan.

Mozart and Beethoven Letters Sold in London

LONDON, Feb. 11.—In an auction sale of valuable autograph letters and manuscripts at Sotheby's to-day a Mozart letter dated February 7, 1778, in which the composer praises the musical accomplishments of Aloysia Weber, his future sister-in-law, with whom he was then in love, sold for \$175. For an unpublished letter written by Beethoven to Anton Schindler \$120 was paid. An autograph music manuscript of Felix Mendelssohn-Bartholdy brought \$190.

NEW MINNEAPOLIS CHAMBER SOCIETY

Plans Courses by Visiting and Local Organizations—Alma Gluck's Charm

MINNEAPOLIS, MINN., Feb. 12.—A new organization is the Chamber Music Society of Minneapolis, recently organized. This announcement comes as the consummation of influence and activity on the part of a small body of lovers of chamber music in which the names of Mrs. Alfred Dean and Mrs. Louise P. Albee figure conspicuously.

Through the initiative of these two women a company of sixty people gathered together and adopted a proposition embodying the organization of a body of 350 members (limited), with a membership fee of \$5. The purpose of the organization is to finance a series of four chamber music concerts during a season, two to be given by quartets such as the Kneisels and the Flonzaleys and two by the Minneapolis String Quartet. It is the purpose, also, to provide for informal programs devoted to other forms of chamber music such as trios, piano and violin sonatas and so forth.

A committee appointed for the purpose reported its suggestion for officers as follows: President, Edwin H. Hewitt; secretary and treasurer, Mrs. Alfred Dean; board of directors, Elbert L. Carpenter, Frank Bovey, Mrs. H. R. Truesdale, Mrs. Louise P. Albee and Anne Hughes, in addition to the officers. The recommendations of the committee were adopted and 175 memberships at once pledged.

An event of importance in Albert K. Cox's all-star course was the recital by

Alma Gluck in the Auditorium Friday evening. The charming artist presented a program of songs and arias in a manner which won her audience from the start and held it with an increasing enthusiasm to the end. Miss Gluck's charming program was typical of those which she has been presenting on this tour. The opening group of old numbers found its acme of artistry in Handel's "O Sleep, Why Dost Thou Leave Me?" "The Lass with the Delicate Air" furnished a delightful encore. The aria "Bel raggio," from "Semi-ramide," pleased. More especially did the unaccompanied Rimsky-Korsakoff aria from "The Czar's Bride" arouse enthusiasm, with the singer's touchingly sympathetic tone and style. So also did the "Song of India" by the same composer seem to come naturally from the singer's heart of hearts. A *lieder* group and some favorite Gluck American songs completed the program.

The popular concert by the Minneapolis Symphony Orchestra on Sunday afternoon called out the usual capacity house and enthusiasm. There were repeated bows of acknowledgment from Conductor Oberholfer, while the soloist, Concertmaster Richard Czerwony, doubled the number of his programmed offerings.

Sibelius's "Swan of Tuonela," played for the first time in Minneapolis, was, perhaps, the least generally popular number with the audience. The Triumphal March from Verdi's "Aida" was truly popular. The Overture "In Bohemia," by Henry Hadley, was pleasantly suggestive of good fellowship among those of similar tastes. Debussy's Petite Suite was a delightful feature. Mr. Czerwony gave to his auditors Wieniawski's Fantasy on Themes from "Faust" in a manner to grip their pleasurable sensibilities. Hubay's "Hejre Kati" was equally well received. The program closed with a spirited performance of Kalafati's Polonaise, new in Minneapolis. F. L. C. B.

MYRNA SHARLOW'S CHANCE

Creditably Fills Place of Alice Nielsen in Boston

BOSTON, Mass., Feb. 16.—Myrna Sharlow, the young prima donna soprano of the Boston Opera Company, won added laurels when at last night's concert in the opera house at short notice she replaced Alice Nielsen, who had been announced to sing, but was unable to appear, owing to indisposition. Miss Sharlow creditably filled the vacancy and sang arias from "Madama Butterfly" and "I Pagliacci," in which her clear soprano voice was heard to advantage. She also interpreted a group of Scotch folksongs with rare charm.

Cara Sapin, contralto, who made such a success of the rôle of Nancy in the company's first performance in English this season of Flotow's "Martha" on Saturday evening, gave an aria from "Alceste," and again received great applause for her artistic work.

Rudolpho Fornari, baritone, and Taddeo Wronsky, basso, both added much to the pleasure of the program in their various numbers, while Alfredo Ramella, tenor, joined Miss Sharlow and Messrs. Fornari and Wronsky in the "Good Night" quartet from "Martha," which closed the concert. The full orchestra, with Ralph Lyford and Charles Strongy as conductors, was most effective in its several numbers. W. H. L.

NOVELTY BY KNEISELS

"Scherzo" from Adolf Brune's Quartet Played in Chicago

CHICAGO, Feb. 16.—Classic Teuton and Slav music was presented at the second concert of the present season of the Kneisel String Quartet yesterday afternoon at the Studebaker Theater, at which the distinguished Chicago pianist, Henriot Levy, assisted. The Schumann

F Major Quartet, the Beethoven E Flat Major Quartet, op. 127, the Interludium by Glazounow, the scherzo from Adolf Brune's Quartet in C Minor, op. 38 (performed for the first time in Chicago and from manuscript), brought forth these famous ensemble artists in their best form. The Strauss Sonata, op. 6, for piano and violoncello, gave to Willem Willeke, the cellist of the quartet, and Henriot Levy, the pianist, their opportunities for the display of their individual musical gifts.

The Brune Scherzo is a very interesting number. Its themes are vigorous and characteristic and there is melodic substance in the work, which is also written in an exalted harmonic style. It made a fine effect, even though sundered from the rest of the quartet.

In the Strauss Sonata Mr. Levy accentuated his artistic qualities and gave to the straightforward and direct themes of this work consummate mastery of interpretation. Particularly poetic and impressive was the *Andante*.

The quartet is in unusually good form this season and plays with perfect ensemble and with great tonal beauty. M. R.

MME. METZGER'S DÉBUT

Contralto to Introduce Novelties in New York Program

Interest is being shown in the forthcoming first New York song recital of the famous Hamburg contralto. The program brings many novelties. Schubert's "Der Zwerg" and "Die Fahrt zum Hades," two great classics, have not been heard here for a long, long time.

Mme. Metzger has selected four songs by American composers, which she heard in Europe. She has decided to use her stay in our music-land to go through all American songs which the publishers may care to submit to her through her manager.

The three Mahler songs and "Der Arbeitsmann" in Brecher's setting were sung by her first of all at the respective composer's requests. Gustav Brecher was conductor at the Hamburg Opera under Stransky, and is now conductor at the Cologne Opera.

On March 1, the day after her recital, Mme. Metzger appears at the Sunday concert as soloist with the New York Philharmonic.

Pianist Reuter Aids in Chicago Chamber Music Program

CHICAGO, Feb. 16.—Rudolph Reuter, the gifted Chicago pianist, was the soloist Sunday afternoon with the Chicago Wood-Wind Choir in its program at the University Club. Selections from the chamber music compositions of Beethoven, Saint-Saëns, Klughardt, Tittl and Thuille were given. Messrs. A. Quensel, A. Barthel, J. Schreurs, L. de Mare and P. Kruse all contributed to the artistic program. M. R.



John Paul Dauer

John Paul Dauer, one of the best known members of the Mozart and Harlem Männerchor societies, died February 4 in New York at the age of seventy-eight. He was a member of the Mozart for fifty-seven years and of the Männerchor for forty years. He was born in Bavaria. Eighty-three members of his family survive him.

Mrs. James H. Colles

BOSTON, Feb. 7.—Mrs. James H. Colles, widow of Mayor James H. Colles, of Nashua, N. H., and probably the oldest church organist in New England, died recently at her home in that city. Mrs. Colles, who was eighty years of age, was the first woman chime ringer in the United States and rang the famous chimes at the Chicago World's Fair in 1893. For the last forty-seven years she was organist at the First Congregational Church in Nashua.

Mrs. Maud Conway Blanchard

BOSTON, Feb. 7.—Mrs. Maud Conway Blanchard, a prominent member of the Chromatic Club of Boston, and who re-

sided in West Roxbury, died recently in North Conway, N. H., after a brief illness. Mrs. Blanchard was born in Kentucky. Aside from her interests in the Chromatic Club, Mrs. Blanchard was one of the founders of the West Roxbury Morning Musicales Club and had been its president since its organization. Mrs. Blanchard is survived by her husband, Herbert W. Blanchard.

W. H. L.

Mrs. Edward M. Knox

Mrs. Florence Rice Knox, wife of Edward M. Knox, hat manufacturer, died February 8 at her home, No. 26 East Eighty-third street, New York. Mrs. Knox, who was nearly seventy years old, was well known in New York as a singer many years ago. In the seventies she was known as one of the finest church singers in Brooklyn and gained considerable prominence under her maiden name of Florence Rice. She once appeared with Adelina Patti at the Star Theater. It was in Paris where she was studying for opera that she met Mr. Knox and gave up her musical career to marry.

Helen Redmond

Helen Redmond, a popular singer in operetta a decade ago, died of pneumonia at St. Luke's Hospital, New York, on February 13. She was in private life Mrs. F. J. Kaltyer, wife of a Philadelphia physician. After her marriage in 1903 she retired for a while from the stage, but later returned to musical plays. She came into notice first in "The Wizard of the Nile," by Victor Herbert and H. B. Smith.

Prof. John O'Neill

BOSTON, Feb. 9.—Prof. John O'Neill, musician, writer, critic and composer, is dead at Sharon, aged eighty-four years. He taught vocal music for twenty-five years at the New England Conservatory of Music, his most famous pupil being Mme. Nordica. He was also professor of aesthetics and of the physiology of the voice in the college of music of Boston University.

August Schiminsky

MILWAUKEE, Feb. 14.—August Schiminsky, aged fifty-two, president of the Milwaukee Männerchor, died suddenly at his home in this city on February 10. Mr. Schiminsky had resided in Milwaukee for twenty-five years. He helped to found the Milwaukee Männerchor.

M. N. S.

Abraham L. Hammerstein

Abraham Lincoln Hammerstein, fourth and youngest son of Oscar Hammerstein, died February 5 at Wallick's Hotel, New York, after a brief illness. He was little known in the theatrical world.

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Sorrentino Soloist in Italian Night at Carnival of Nations

Beginning on Tuesday evening, March 3, a carnival of music of various nations will be presented under the auspices of the Wage Earners' League, Julius Hopp, director, at Madison Square Garden, New York. For Italian Night Umberto Sorrentino, the young tenor, has been engaged and he will sing the "Di Quella Pira" aria from Verdi's "Il Trovatore" as his main number. The orchestra will be that of the Russian Symphony Society, Modest Altschuler, conductor.



Umberto Sorrentino

Mr. Sorrentino has sung more than twenty of the concerts in the public schools this season and has made himself decidedly popular with these audiences. His recent appearances as soloist with the St. Louis Symphony and the Springfield Philharmonic won him marked approval from critical audiences.

Brooklyn Lenten Recital by Marguerite Rockhill, Soprano

Among the recital givers in Brooklyn during Lent this year will be Marguerite Rockhill, the Brooklyn soprano, who will present a program covering the song literature from the old Italian works of Scarlatti to such moderns as Debussy and Strauss.

Apart from her solo work Miss Rockhill has been successfully devoting some of her time to teaching and she is associated with the Brooklyn Conservatory of Music, teaching voice there as well as privately. In the concert given by the Conservatory at Memorial Hall, Brooklyn, on February 5, one of her most promising pupils, Alice Schulze, contralto, sang "My Heart at Thy Sweet Voice" from "Samson and Delilah," and Godard's "Chanson de Florian" with fine results.

Messrs. Sajous and Rossignol Welcomed in Baritone-Violin Recital

Louis Sajous, baritone and New York vocal teacher, and Claude Rossignol, violinist, of Nyack, N. Y., on February

5 were heard to good advantage in a joint recital at the New York studios of Mr. Sajous. Mr. Sajous gave a group each in French, German, Italian and English, besides the "Salome, Salome" aria from "Herodiade," and the "Jocelyn" Berceuse as a duet with Mr. Rossignol. Throughout his performance, Mr. Sajous displayed a voice rich in tonal beauty. Mr. Rossignol was pleasing in a diversified and interesting program, prominent upon which was the Vieuxtemps "Reverie," Beethoven "Romanza," and Bach's G String Aria.

HANDEL AND HAYDN SOCIETY IN "SAMSON"

Emil Mollenhauer Conducts an Admirable Performance in Boston—Fine Singing by Soloists

BOSTON, Feb. 15.—On Sunday evening, the 8th, the Handel and Haydn Society, Emil Mollenhauer, conductor, performed Saint-Saëns's "Samson and Delilah" before a packed auditorium in Symphony Hall. The soloists were: Florence Mulford, contralto; Daniel Beddoe, tenor; Earl Cartwright, baritone, and Willard Flint, basso.

The performance was in all respects admirable. It is true that this work may be performed as an opera or an oratorio. Always adaptable Mr. Saint-Saëns! It is also true that in a stage performance tempi might have been taken otherwise than by Mr. Mollenhauer. However, the choral singing, as usual when he conducts, was of an exemplary brilliancy, precision and expressiveness, and the orchestra supported the whole admirably.

Mme. Mulford, who substituted at a late hour for Mme. Gerville-Réache, who had been taken ill, proved a more than capable interpreter of *Delilah's* lines. Her voice is a true contralto, full of color; her employment of it is rarely intelligent, and in interpretation she is emotional.

Mr. Beddoe sang dramatically as *Samson*. He made the part heroic, as it should be, but as it comparatively seldom is. Mr. Cartwright's singing is one of the things which can usually be reckoned upon in this city to give pleasure. The voice itself is a noble organ, and it is employed in a manner that shows the solid foundation of Mr. Cartwright's training and his sterling musicianship. Mr. Flint, in his turn, made the most of his voice in the music of the *Old Hebrew* and of *Abimelech*. He was authoritative in delivery, and he co-operated effectively with the other soloists.

The hall was packed to its capacity. There was more than the enthusiasm ordinarily observed at these concerts.

O. D.

BROOKLYN APOLLO PROGRESS

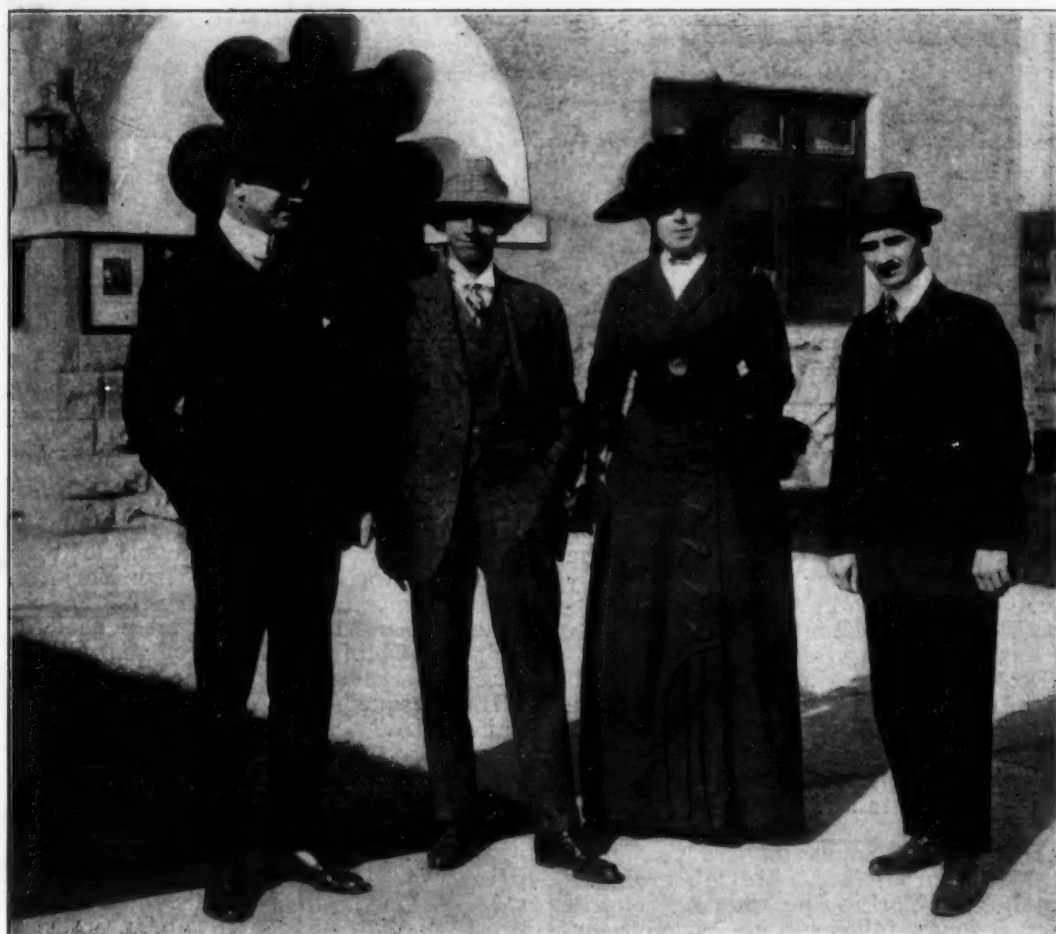
Brewer Chorus Aided Capably by Miss Collier and Its Own Soloists

The Apollo Club of Brooklyn gave its second concert of the season at the Academy of Music on February 10, exhibiting a steady growth in artistic value and patronage. Assisting the club were Bessie Bell Collier, the violinist, and three members of the organization: Dr. Eugene Walton Marshall, William H. Gleim and Alvah Edgar Nichols. The chorus numbers were Buck's "On the Sea," Horatio Parker's "The Lamp in the West," Van de Water's "Sunset," Loewe's "The Pine Tree" and "Compensation," Arthur Foote's "The Farewell of Hiawatha," with a baritone solo by Mr. Nichols; "The Rosary," Nevin; "Drink to Me Only With Thine Eyes" and "All Praise to God, in Light Arrayed," from "Lohengrin." Mr. Nichols made a pronounced success, as did Mr. Gleim, the tenor, whose offering was the Romanza from Thomas's "Mignon." Dr. Marshall interpreted with mastery Gounod's "She Alone Charmeth My Sadness," from "Queen of Sheba."

An air by Franz Ries, Tor Aulin's "Mazurek," "Prayer," by Wolf-Ferrari, and "Caprice Espagnol," by Ketterer-Loeffler, were played by Miss Collier with sure technic and sympathy of treatment. The ensemble of the club under the guidance of John Hyatt Brewer was characterized by a faithful attention to detail and the effects were developed with high artistic discernment.

G. C. T.

A VISIT TO AN ARIZONA MUSIC SCHOOL



Charles Wakefield Cadman (second figure from the left) at the Phoenix School of Music, Phoenix, Ariz.

THE strong, white sunlight of Arizona reveals Charles Wakefield Cadman before the Phoenix School of Music, together with a trio of that conservatory's faculty. It was snapped during the American song composer's present sojourn in Arizona and his countenance evinces the pleasantest of anticipation

for the tour which he is soon to make of the Pacific coast. Reading from left to right, those in the picture are William Conrad Mills, head of the vocal department; Charles Wakefield Cadman, Mrs. Shirley Christy, director of the school, and Claude Gotthelf, dean of the piano department.

MUSICALE BY VAN HOOSE

Tenor Gives a Reception in Honor of His Pupil

Mr. and Mrs. Ellison Van Hoose gave a reception and musicale at their home in Thirtieth street, New York, last Sunday evening in honor of Mabel Sells, of Kansas City. Miss Sells is a pupil of Mr. Van Hoose. Participating in the musicale were: H. Grady Miller, of the "Sari" company, who sang Grant-Schaefer's "The Wind Speaks" and MacDowell's "The Sea," and Miss Sells, who offered Hallett Gilbert's "Two Roses" and the "Un bel di" aria from "Madama Butterfly." Both are pupils of Mr. Van Hoose and reflected great credit upon their teacher. Mr. Van Hoose sang Tosti's "Ideale," De Leva's "Voi siete l'alba," Palloni's "Domani," Campbell-Tipton's "Spirit Flower" and Gilbert's "Ah! Love but a Day." In the last song he was accompanied by the composer and scored a decided success.

Hans Van Praag, violinist, accompanied by H. Collard, was heard to advantage in a group of solos. Elmer Hedges acted as accompanist for the singers in an efficient manner.

Among the guests were: Countess Spottiswood Mackin, the Duke De Warren-Surrey, Dr. Ramon Guiteras, Mr. and Mrs. C. W. Sells, Mr. and Mrs. E. W. Sells, Mabel Sells, Josephine Wright, Luther Reed, Dr. Carter Cole, Walter Holmes, Mr. and Mrs. Hale Hamilton, Mrs. Tannehill, Muriel Tannehill, Mr. and Mrs. Hallett Gilbert, Coyle Tullar, Mrs. M. Tullar, Alexander Russell, H. Van Praag, H. Collard, Lieutenant von Dewitz, Estelle Wahl, Miriam Cauble, H. Grady Miller, Elmer Hedges, Jeanette Molloy, Gwyn Jones and C. H. Ravanelle.

Louisville Quintet Club's Fifth Concert

LOUISVILLE, Feb. 14.—Another large and highly pleased audience gathered at the Woman's Club Auditorium on last Tuesday evening to hear the fifth concert in the series of six, given by the Louisville Quintet Club. This club has become an institution of which Louis-

ville musical people are justly proud, and the artists that make up the quintet are musicians of the first rank. The personnel is as follows: Mrs. J. E. Whitney, piano; Charles Letzler, first violin; Mrs. Alinda W. Rudolf, second violin; Victor Rudolf, viola, and Karl Schmidt, cello. The numbers on the February program were Schumann's String Quartet, Arensky's Piano Trio, op. 32, and Schubert's "Forellen" piano quintet.

H. P.

Leipzig will hear "Parsifal" for the first time on March 22, Otto Lohse conducting.

Theodora Drill-Orridge is the *Kundry* in the Hamburg "Parsifal" production.

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Mrs. Paul Delano, contralto, has been engaged as a member of the quartet in the Harvard Square Unitarian Church, Cambridge, Mass.

Anna Cambridge, a pupil of Arthur J. Hubbard of Boston, has been re-engaged as soloist at the Plymouth Church, Worcester, Mass., for the fourth season.

Margery Snyder, of Washington, D. C., a pupil of J. C. Van Hulsteyn, of the Peabody Conservatory of Music, recently gave violin recitals in Ashland, Pa., Richmond, Va., and Elmont, Va.

Dr. Orlando A. Mansfield gave his Fifth organ recital in Wilson College, Chambersburg, Pa., on February 14, playing compositions by Dr. Mansfield, Philippe Capocci, Handel, Haydn, Mendelssohn, Batiste and Saint-Saëns.

Alma Kiddle, soprano, gave a song recital February 7 in the Marie Antoinette Hotel, New York. She sang a group of French songs, followed by a cycle of German songs, and then aroused especial interest with a group of English songs.

One of the leading sopranos of Atlantic City, N. J., Mrs. Lillian B. Albers, who has been soloist at St. Paul's Methodist Church there, has resigned, owing to criticisms that arose because she conducts a dancing class, in which the tango is taught.

Gaul's "Holy City" was sung February 8 by the choir of the Christian Union Congregational Church in Upper Montclair, N. J., under the direction of Annola Florence Wright, with Arthur Peal, violinist; Rosemary Moore, harpist, and Bella Coale, organist, assisting.

Hildegard Brandegee, with Irene Osborne Grant, at the piano, gave a violin recital before the Teachers' Club of Somerville, Mass., on February 10. Miss Brandegee's artistic playing of a varied and interesting program was received with enthusiasm.

Harry S. Shaw, of Boston, gave an organ recital in the Congregational Church of Skowhegan, Maine, on February 10. A year ago when the new organ was installed in this edifice, Mr. Shaw performed at the dedication, and was engaged for a second recital this season.

Arthur Motter Lamb was the organist at the free recital given at the Peabody Conservatory, Baltimore, on February 15. The program comprised numbers by Bach, Guilman, Dubois and D'Evy. John Wilbourn, tenor, was the assisting soloist.

Edwin Klahre, of the faculty of the New England Conservatory of Music, gave an interesting piano recital in Jordan Hall, Boston, on February 5. Mr. Klahre interpreted with intelligence and fine technique a program from the studies of Cramer, Clementi, Czerny, Henselt, Kullak, Chopin, Liszt and Rubinstein.

May Rees, violinist, gave an interesting artist's recital for the 413th program of the University School of Music of the University of Arkansas, of which Henry Doughty Tovey is director, in Fayetteville on February 7. Among the composers represented were Vieuxtemps, Musin, Dienzl, Handel and Kreisler.

At the City of Boston Municipal Chamber Concert, to be given in Roslindale, Mass., on February 20, the following artists will contribute the program: Gertrude Marshall, first violinist of the American String Quartet; Carl Webster, cellist; Ethel Rea, soprano, and Ida McCarthy, pianist.

John Chipman, the Boston tenor, gave a program of French, German and English songs before the members of the Thursday Morning Musical Club on February 5. Mr. Chipman is becoming a favorite with Boston music-lovers and since his recital in November has sung for several clubs and at private musical functions.

Notwithstanding the bitter cold of the night of February 12 there was a good attendance at the joint recital given at the New Haven School of Music by Harold E. Huni, baritone, and Harold C. Davies, pianist. Compositions by Beethoven, Grieg, Sgambati, Sidney Homer, Stanford and Chopin were well interpreted.

Leo Erdody, violinist, will be one of the artists to play at the musicale to be given in the Hotel Plaza, New York, on the afternoon of February 9 for the benefit of the Free Industrial School for Crippled Children. His program will include "Berceuse" by Juon; Tor Aulin's "Humoresque" and Wieniawski's "Polonaise in A."

The Meyerbeer Singing Society, Abram Moses, director, appeared at the Jewish Educational Alliance, Baltimore, on February 15. The excellent program comprised works by Mendelssohn, Levandowski, Durrner and Fischer. Selma Tiefenbrun, pianist, presented an interesting group of solos. Rose Gorfine was the accompanist.

Mrs. Lena Mason Barnsley completely captivated her audience at the Wheeler and Wilson concert in Bridgeport, Conn., on February 8 by her singing of the Musetta Waltz Song from "Bohème." Others who provided a comprehensive program that was enjoyed by a large audience were Antonio Dominico, the Apollo Glee Club and the orchestra under the direction of George Sanger.

For the second lecture-recital of the season at the studio of Jane E. Williams in Baltimore, February 7, black-board illustrations supplemented the discussion of "Beethoven and His Works" by Mrs. Ada E. Tucker. Beethoven's "Scotch Dances" and "Moonlight Sonata" were played by Miss Williams, and several movements from the First and Fifth symphonies by Miss Williams and Mrs. C. M. Mabbett.

The St. Louis Symphony Orchestra, assisted by Mme. Julia Bruer-Karst, of St. Louis, appeared before a capacity audience February 10, at the Temple Theater in Alton, Ill. The audience was enthusiastic in reception of both artist and orchestra. The big number of the orchestra was the "Unfinished" Symphony of Schubert, which was played by request. Mme. Karst sang arias from "Le Cid" and David's "The Pearl of Brazil."

Urban A. Deger, organist of Emanuel Church, Dayton, O., gave a Sonata program on February 8, interpreting works by Borowski, Boslet and Guilman; on the 15th a Bach program was given and a Guilman program will be the offering on February 22. The Choral Society, which is also under the direction of Mr. Deger, is rehearsing "Elijah," and will later on start rehearsing "The Messiah" and Elgar's "The Apostles."

William E. Brown, of New Haven, Conn., will succeed W. B. Waterman as organist and musical director of the South Church, New Britain, Conn., on April 1. Musical Director Waterman resigned several weeks ago as he is planning to go abroad to study music. Mr. Brown has been an organist and musical director for many years, and for twelve years director of music in the State normal schools, instructing in New Britain, Danbury and New Haven.

Mme. Claudia Rhea Fournier, contralto, Ella Beatrice Ball, violinist, assisted by Frederick Very, accompanist, gave a thoroughly enjoyable joint recital in the Churchill House, Providence, R. I., on February 10. Mme. Fournier especially pleased her auditors with Ronald's "O Lovely Night," with violin obligato. Miss Ball displayed good technique in Vieuxtemps' "Ballade et Polonaise." Mr. Very served acceptably as accompanist.

At a recent meeting of the Music Study Club of Troy, Ala., in the home of Onyx Douglas, led by Mrs. Mary Sel-

man, papers on works of American composers and first opera productions in New York and New Orleans were read by Mrs. Selman, Mrs. F. L. Jones, Mrs. John Wilkerson, Mrs. Walter Walters, Nell Murphree, Miss Johnson and Mrs. Key Murphree. Herbert, Nevin, Damosch, De Koven and Horatio Parker were the composers considered.

For the tenth annual Lincoln Day reception given by Mrs. George B. Rice at her home in Brookline, Mass., the musical program was contributed by a quartet, including Mrs. Alice Bates Rice, soprano; Mrs. Rice, the hostess, contralto; George J. Parker, tenor, and Dr. George B. Rice, basso. William H. Richardson, a negro baritone, sang plantation and other Southern melodies. Annie Wise gave cornet solos, and Mrs. Edith Noyes Greene was the accompanist.

Harry Anderton, pianist, gave a recital at Y. M. C. A. Hall in Paterson, N. J., on January 26, interpreting a program which included works by Beethoven, Chopin, Bach, Mendelssohn, Sibelius, Liszt and Debussy. In the Chopin number Mr. Anderton showed that he was master of a superb singing *legato* and an excellent *piano*. There were many recalls during the evening and the pianist added extra numbers. The audience was large and discriminating in its approval.

Olive C. Hampton, a talented pupil of Carl M. Roeder, gave a piano recital in St. James Church, Elmhurst, Long Island, N. Y., on February 2. Miss Hampton did beautiful work in a varied program and a large audience applauded her. Among the numbers which were especially well received were a Liszt Etude de Concert, a group of Chopin pieces and Paderewski's "Caprice à la Scarlatti." R. N. Jelliffe, baritone, assisted the young artist in several groups of songs which he gave in fine style.

A varied program was interpreted by the Tonkünstler Society in Assembly Hall, New York, on February 17, by Leopold Winkler, pianist; Vladimir Dubinsky, 'cello; Mme. Theresa Rihm, soprano, with Walther Haan at the piano; André Tabuteau, oboe; Carl E. Reinecke, clarinet; Elsa Fischer, violin; Mrs. Julia Ferlen-Michaelis, violin; Lucie Neidhart, viola, and Carolyn Neidhart, 'cello. Hermann, Glazounow, Grieg and Mary Turner Salter were among the composers represented.

A students' recital of merit was given at the Peabody Conservatory of Music, Baltimore, February 11, by students under Emmanuel Wad and Charles H. Bochau. Frances W. Morrow and Florence R. Moltz sang two duets for soprano and alto, by Anton Rubinstein, "Wanderer's Nachtlied" and "Baum Scheider." Mrs. Moltz was also heard in solos by Wilfrid Anderson, "The Crescent Moon," "Tired Hands" and "O Night! O Life!" Piano numbers were played by Willie Gilkeson, Ethelyn Dryden and Emma Bosshart.

Richard Lucchesi, the composer, who has been spending some time in New York, returns February 17 to Los Angeles. Mr. Lucchesi announces that a company has been formed there to produce "The Star of Bethlehem," a sacred drama by Joseph Cantello, for which Mr. Lucchesi composed fifteen incidental numbers, vocal and orchestral. Mr. Lucchesi will assist in this production, but later will return to New York, where there is a likelihood that his opera "Marquise de Pompadour," written to an English libretto, may be produced next season.

The resignation of William E. Brown, for the past eight years organist and director of music at Dwight Place Church in New Haven, Conn., was announced recently. Mr. Brown resigned to accept a similar position with the South Congregational Church in New Britain, Conn., one of the largest churches of that denomination in the State. He will take his new post on May 1, but will also continue his work in the schools of New Haven where he is a director of singing in the State Normal Training School and the schools in the Dwight district.

Two interesting students' recitals were recently given at the Maryland College for Women, Lutherville, Md., Feb. 7 and 12. Those taking part were: Margert Metzger, Helen Hoff, Edith Reynolds, Ruth Hawthorn, Dorothy Taylor, Ruth Richards, Eleanor Hinebaugh, Irene Bruck, Susan Brassington, Ruth N. Forbes, Marie Kelley, Gertrude Thomp-

son, Lucile Hunsberger, Lucile Frier-mood, Marie Bell, Henrietta Stevens, Florence Vogelbach, Margaret Williams, Ida Cornwall, Marion Faber, Margaret Dolde and Madge Taylor. The programs consisted of compositions for organ, piano and voice.

The University Oratorio Society of Heidelberg University, Tiffin, O., Frank W. Gillis, director, assisted by Mme. Hazel Eden Mudge, soprano; Mme. Charlotte Ikert, contralto; Ralph Kimball and David Dunbar, of Chicago, Ill., and the Second Regiment Orchestra, with Helen M. Tarr at the piano, recently gave a very successful interpretation of Gounod's "Faust" in concert form, in the Grand Theater. The chorus sang with great enthusiasm and precision and the soloists were all especially well adapted to their parts. The performance was the most finished one of this kind ever given in the city of Tiffin.

Haydn's "The Creation" was performed on Sunday evening, February 2, in the First Congregational Church, Washington, D. C., by the quartet and chorus choir of sixty voices, under the direction of William Stansfield, organist and choir director. The soloists were Mrs. B. H. Smart, soprano; Kenneth W. Ogden, tenor, and J. Walter Humphrey, bass. Mr. Stansfield entered upon his duties at this church on January 1, having previously held appointments at the Memorial Episcopal Church of St. Paul, Overbrook, and St. James's P. E. Church, Twenty-second and Walnut streets, Philadelphia.

An artistic musicale was given recently by members of the Crescendo Club of Atlantic City, with J. Virginia Bornstein, chairman. This concert was given under the auspices of the Sisterhood of Beth Israel. The participants included Julia Freeman, A. J. Feyl, Katherine Conrad, Mrs. A. F. Sache, Florence Schellenburg, Pearl Ketchum, Lillian Albers, Anna Shill Hemphill, Ruby Cordery, Tuttle C. Walker and Florence G. Cranmer, who made a decided success in her arias from "Aida" and "La Bohème." Miss Hemphill and Evalyn Tyson in "Danse Macabre," Saint-Saëns, won an ovation. A considerable sum was realized towards installing the new organ in Beth Israel Temple.

The monthly meeting of the Music Lover's Club of Boston, of which Mme. Edith Noyes Greene is president, was held in Huntington Chambers Hall on the morning of February 2, with one of the largest audiences of the season. After an address on music by Rabbi Charles Fleischer, the following artists contributed an attractive program: Margaret Bragdon, pianist; Lillian Tortorella, soprano; Franz R. Burgstaller, zither; Albert C. Whittemore, tenor and Mme. Noyes as accompanist. The program closed with an interesting discourse, with piano illustrations, "With Liszt in Weimar," giving the compositions of Franz Liszt, and personal reminiscences of the master, by his pupil, John Orth.

Organist Anton H. Embs, of the Temple Adath Israel, of Louisville, gave an organ recital under the auspices of the Adath Israel Sisterhood, on February 9. Mr. Embs was assisted by Douglas Webb, one of Louisville's most popular bassos. Mr. Embs' numbers included the Prelude to the third act of "Lohengrin, Tertius Noble's "Elegy," Dubois's "Benediction Nuptial" from the "Messe de Mariage"; the finale from the Tchaikowsky's "Pathétique" Symphony; Brewer's "Springtime Sketch," Bairstow's "Even Song," Dethier's "Reverie" and Guilman's Scherzo from Fifth Sonata. Mr. Webb sang the "Tannhäuser" "Song to the Evening Star" and "Now Heaven in Fullest Glory," from "Creation."

A "MacDowell Club" was organized February 10, in Montclair, N. J., at the home of Mrs. Robert Christie, with the following townspeople as officers: President, Prof. William S. Monroe; vice-president, William Van Woert; secretary and Treasurer, H. Emetaz. The club has a charter membership of about fifty, and plans to have a "MacDowell" evening at least once a year.

In the ninth "People's Concert" in Montclair, N. J., the program, in charge of Oscar Haase, pianist, offered vocal and 'cello music and recitations. Songs were sung by Mrs. Avis Lippincott, coloratura soprano, of New York; Mrs. Thomas, contralto, of Glen Ridge, N. J., and Walter Greenough, and 'cello solos were played by William Axworthy. Mr. Haase played accompaniments.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Aschenfelder, Louis.—(Mme. Fritz Scheff tour): week of Feb. 22, Orpheum, Seattle, Wash.; week of March 1, Orpheum, Portland, Ore.; week of March 15, Orpheum, San Francisco, Cal.; week of March 22, Orpheum, San Francisco, Cal.; week of March 29, Orpheum, Oakland, Cal.

Barrère, George.—Pittsfield, Mass., Mar. 2.

Beddoe, Mabel.—Jamaica, L. I., Mar. 6; New York, Mar. 19.

Bispham, David.—Winnipeg, Can., week of Feb. 22; Regina, Mar. 2; Calgary, Mar. 5; Edmonton, Mar. 9; Vancouver, B. C., Mar. 16; Seattle, Wash., week of Mar. 22; Portland, Ore., week of Mar. 29.

Brandegge, Hildegarde.—Middlebury, Conn., Feb. 23; Lexington, Mass., Feb. 24; Hartford, Conn., Mar. 10.

Bullard, Edith.—Boston, Feb. 22.

Collier, Bessie.—Boston, Feb. 23.

Connell, Horatio.—New York, Feb. 28; Indianapolis, Mar. 6; Philadelphia, Mar. 13, 14; Toledo, Mar. 26.

Cornfield, Albert.—Æolian Hall, New York, Feb. 21.

Culp, Julia.—Philadelphia, Feb. 27, 28; Washington, Mar. 3; Rochester, Mar. 9; Aurora, Mar. 10; Montreal, Can., Mar. 11; Brooklyn, Mar. 15; Carnegie Hall, New York, Mar. 17.

Dadmun, Royal.—Washington, Feb. 23, 24; Brooklyn, Mar. 8.

Davidson, Rebecca.—Newcastle, Feb. 28.

Divinoff, Ida.—Lotus Club, New York, Feb. 22.

Dunham, Edna.—New York, Feb. 22.

Flesch, Carl.—Iowa City, Ia., Feb. 24; Cincinnati, O., Feb. 27, 28.

Gittelson, Frank.—Berne, Switzerland, Feb. 23 and 24; Bonn, Germany, Feb. 28; Hamburg, Mar. 10; Königsberg, Germany, March 20.

Goold, Edith Chapman.—Newark, N. J., Feb. 27; Ottawa, Can., Mar. 4.

Granville, Charles Norman.—South Orange, N. J., Mar. 16; Winsted, Conn., Mar. 17.

Gunn, Kathryn Platt.—Brooklyn, Feb. 23; Brooklyn, Mar. 6.

Gurowsky, Sara.—Washington, Feb. 27; Brooklyn, Mar. 8; Paterson, Mar. 11; Pittsburgh, Mar. 15.

Hackett, Arthur.—Marblehead, Mass., Feb. 27.

Harris, Geo., Jr.—Chicago, Feb. 23.

Henry, Harold.—Chicago, Mar. 4; Chicago, Mar. 23; Williamsport, Pa., Mar. 26; New York, Mar. 31.

Hissem-De Moss, Mary.—Westfield, N. J., Feb. 26; Crawfordsville, Ind., Mar. 24; Brooklyn, Apr. 12.

Kaiser, Marie.—Providence, Mar. 4.

Kerns, Grace.—Richmond, Feb. 24; Norfolk, Feb. 26; Brooklyn, Mar. 19.

Knight, Josephine.—Providence, R. I., Mar. 4; Brockton, Mar. 18.

Levin, Christine.—Southern tour, Feb. 16 to Mar. 18; Southwest and Middle West, Mar. 18 to April 25.

Lund, Charlotte.—Dayton, O., Mar. 5; Brooklyn, Mar. 14; New York, Apr. 9.

Martin, Edith A.—Providence, R. I., Feb. 27.

McCarthy, Ida.—Boston, Feb. 20.

McCormack, John.—San Francisco, Feb. 22; Houston, Tex., Feb. 27; St. Louis, Mar. 1; Wichita, Kan., Mar. 3; Topeka, Mar. 5; Kansas City, Mo., Mar. 6; Chicago, Mar. 8; St. Paul, Mar. 10; Minneapolis, Mar. 11; Aurora, Ill., Mar. 12; Hippodrome, New York, Mar. 15.

Matzenauer, Margaret.—St. Louis, Feb. 21; Chicago, Feb. 27, 28.

McMillan, Florence.—New York, Feb. 28; Chicago, Mar. 10.

Miller, Reed.—New York, Mar. 5; Brooklyn, Mar. 7; Providence, Mar. 19; New York, Mar. 23, 28.

Miller, Mr. and Mrs. Reed.—Providence, Mar. 19.

Miller, Christine.—Ashtabula, O., Feb. 23; Troy, N. Y., Feb. 26.

Northrup, Grace O.—Providence, R. I., Mar. 4; Jamaica, L. I., Mar. 6; Port Jervis, N. Y., Mar. 17; East Orange, N. J., Mar. 25.

Ortmann, Mme. Carolyn.—Æolian Hall, New York, Feb. 23.

Paderewski, Ignace J.—Chicago, April 17, 18.

Pagdin, Wm. H.—Oswego, N. Y., Mar. 13.

Potter, Mildred.—Chicago, Feb. 23; Milwaukee, Feb. 26; Parsons, Kan., Mar. 3; Leavenworth, Kan., Mar. 5; Salina, Kan., Mar. 6; Wichita, Kan., Mar. 8; Chicago, Apr. 5.

Reardon, Mildred Graham.—Brooklyn, Feb. 22; W. Waterbury, Feb. 27; Oyster Bay, L. I., Mar. 4; Newark, Mar. 9.

Reardon, George Warren.—Brooklyn, N. Y., Feb. 22; Waterbury, Conn., Feb. 27; Oyster Bay, L. I., Mar. 4; Newark, Mar. 9; Brooklyn, Mar. 13.

Simmons, William.—New York, Feb. 22, 27;

Englewood, N. J., Apr. 5; Ridgewood, N. J., Apr. 12.

Spross, Charles Gilbert.—Poughkeepsie, N. Y., Feb. 22; Plaza, New York, Feb. 23; Æolian Hall, New York, Feb. 24.

Stevenson, Lucille.—Mt. Vernon, Ill., Feb. 26.

Sundellus, Mme. Marie.—Cambridge, Mass., Feb. 24, 25, and Mar. 13, 14, 26; New York, Mar. 3.

Szumowska, Mme. Antoinette.—Boston, Simmons College, Feb. 27; Bangor, Me., Mar. 23; Augusta, Me., Mar. 24.

Thornburgh, Myrtle.—Babylon, L. I., Feb. 24; Bridgeport, Conn., Feb. 27.

Trnka, Alois.—Chicago, Mar. 29.

Van der Veer, Nevada.—New York, Feb. 23; Providence, Mar. 19.

Ware, Harriett.—Toronto, Can., Mar. 19.

Webster, Carl.—Chelsea, Mass., Feb. 26; Boston, Mar. 3.

Wells, John Barnes.—New Rochelle, Feb. 25; New York, Mar. 1; Plaza, New York, Mar. 5; Englewood, N. J., Mar. 9.

Wheeler, William.—Smith College, Northampton, Mass., Feb. 23; New York City, Feb. 23 (evening); Princeton University, N. J., Feb. 27.

White, James Westley.—(McDowell Club), Boston (College Club), Mar. 23; Boston (Conley Plaza), Apr. 15; Waterbury, Mass., Feb. 27.

Zelsler, Fannie Bloomfield.—Chicago, Mar. 13, 14.

Orchestras, Quartets, Chorus, Etc.

Beethoven Festival.—Carnegie Hall, New York, Feb. 25, 27; Mar. 4, 7.

Boston Sextette Club.—Wallingford, Conn., Mar. 9; Newburgh, N. Y., Mar. 10; Poughkeepsie, Mar. 11; Torrington, Mar. 12; Rutland, Mar. 13; Oneida, Mar. 14.

Boston Symphony Orchestra.—Carnegie Hall, New York, Feb. 21; Mar. 19, 21.

Chicago Grand Opera Co.—Dallas, Tex., Mar. 4, 5, 6, 7.

Chicago Symphony Orchestra.—Chicago, Feb. 21, 23, 24, 27, 28; Milwaukee, Mar. 9; Madison, Mar. 10; Chicago, Mar. 13, 14, 20, 21; Elgin, Mar. 23; Chicago, Mar. 27, 28.

Jacobs Quartet, Max.—New York, Carnegie Lyceum, Mar. 1.

Kneisel Quartet.—Almes, Ia., Feb. 21; Milwaukee, Feb. 22; Cleveland, Feb. 23; Brooklyn Inst. of Arts and Sciences, Brooklyn, N. Y., Feb. 26; New York, Æolian Hall, Feb. 27.

Longy New York Modern Chamber Mus. Soc.—Æolian Hall, New York, Feb. 21 and Mar. 21.

Manhattan Ladies' Quartet.—Hackensack, N. J., Feb. 25; Maplewood, N. J., Apr. 22; New Haven, Conn., May 1.

Margulies Trio.—Æolian Hall, New York, Feb. 24.

Minneapolis Symphony Orchestra.—Milwaukee, Feb. 21; Chicago, Feb. 22.

New York Philharmonic Orchestra.—Carnegie Hall, New York, Feb. 22, 26, 27; Mar. 1.

New York Symphony Orchestra.—Æolian Hall, New York, Feb. 22, 25, 27, Mar. 1.

Philadelphia Orchestra.—Wilmington, Del., Feb. 23; Washington, D. C., Feb. 24.

San Francisco Symphony Orchestra.—San Francisco, Cal.; Mar. 13.

Sinsheimer Quartet.—New York, Rumford Hall, Feb. 24.

St. Louis Symphony Orchestra.—St. Louis, Feb. 21, 22, 28.

Young People's Symphony Concerts.—Carnegie Hall, Feb. 28; March 14.

Ysaye-Godowsky-Gerard.—Boston, Feb. 21; Detroit, Feb. 24; New Orleans, Feb. 28.

Dudley Buck Program in Atlantic City

ATLANTIC CITY, N. J., Feb. 7.—The Dudley Buck ceremony given on February 3, under the auspices of the Crescendo Club and the choir of the First Presbyterian Church, proved a memorable affair to an audience that jammed the auditorium. The participants were Anthony D. McNichol, soloist; Florence G. Cranmer, Mrs. Tilton, Mayme Bolte, Mrs. Ewens, Mrs. De Graw, Mrs. Ownes, A. J. Freyl, Mr. McArthur, August F. Bolte, Mr. Kneisel, Evalyn Quick Tyson, organist and conductor. The duet "The Lord Is My Light," sung by Mrs. August F. Bolte and Dr. George Lutz, was very effective. The recital opened with an organ solo by Miss Zimmerman, followed by "The Song of the Night," interpreted by the Rev. Henry M. Mellen. The program closed with the "Festival Te Deum" by the chorus. The Atlantic City Hospital was the beneficiary.

Walter L. Bogert, the New York voice teacher, who is conducting Sunday night concerts at Cooper Union for the People's Institute, has secured as soloists for the month of February Rebecca Davidson, pianist; Ada Sassoli, harpist; Johanna Kristoffy, soprano; Helen Reusch, soprano; Franz Kaltenborn, violinist, and John Finnegan, tenor. Ludmila Vojacek will appear as accompanist.

CHORAL AND ORCHESTRAL GROWTH IN FARGO, N. D.

Zeal of Conductor Stephens a Great Help—Grieg's "Olaf Trygvason" Ably Presented

FARGO, N. D., Feb. 11.—Up here on the "roof of the country" there is no musical starvation, thanks to the efforts of A. J. Stephens, Fargo's masterful conductor. Through his unflagging zeal concert after concert has followed in enjoyable succession, and the one given in the First Baptist Church on January 27 by the Fargo-Moorhead Philharmonic Club and the Fargo Symphony Orchestra was a revelation. That Fargo possessed excellent vocal talent was well known, but the remarkable progress in instrumental work brought about by several months of careful preparation came as a very distinct and agreeable surprise to most of the audience.

Grieg's "Olaf Trygvason" was perhaps the most applauded work on the program, which also included Scharwenka's "Swedish Processional March," Schubert's Symphony in B Minor, Debussy's "La Source" Suite II, Henschel's "No More," "Gypsy Song" and "A Song for June," Johnson, and Cadman's "At Dawning." Agnes Lewis, contralto, and Frank V. Steele, baritone, were the soloists.

Both organizations followed the bâton of Conductor Stephens closely. The weird themes of Grieg's Northland legend were most ably set forth by the local musicians, and the history of the work was told during an intermission by Professor Vowles, of Fargo College. The rôles of a heathen priestess and a Norse high priest, portrayed by Miss Lewis and Mr. Steele, were noteworthy. Florence Gormley and Lillian Wright were able piano accompanists.

The ensemble included the best voices in the two cities, and the conclusion irresistibly forced upon the audience was that it was the best chorus ever heard in Fargo and that the orchestra would do justice to cities much larger.

At the conclusion of the concert, Wendell Heighton, manager of the Minneapolis Symphony Orchestra, who was in the city on business, congratulated Conductor Stephens.

Other successes of the Philharmonic Club have been the performance of Haydn's "Creation," with Clara Williams, soprano; J. Austin Williams, tenor, and Bertrand Alan Orr, baritone, soloists; a concert given in Stone's Auditorium by Albert J. Stephens, violinist; Manzanita E. Stephens, soprano, and Lillian C. Wright, accompanist, and the annual concert of the Fargo Symphony Orchestra with Manzanita E. Stephens, soprano; Hubert K. Beard, baritone; Clair L. Coddington, violinist, soloists, with A. J. Stephens, conductor.

SWEDISH SINGER ENGAGED

Baroness von Rappe to Make Concert Tour in the United States

Baroness von Rappe, a noted Swedish singer, will come to this country in May, having been engaged as soloist for the Swedish Sängersfest, which has been arranged by the American Union of Swedish Singers.

The Baroness is a dramatic soprano. She created the leading rôle in Strauss's "Salomé" at the Vienna Opera House.

The National Swedish Association of Chicago has arranged a reception for her in Chicago, and by permission of the Minneapolis Sängersfest authorities she will be enabled to appear, during the last week of May, at the Auditorium in Chicago, on which occasion the Swedish National Chorus of 150 male voices and the Chicago Symphony Orchestra will appear with her.

Mme. von Rappe will return next season to fill bookings already made for her by her manager, M. H. Hanson. The bookings include twenty concerts in Wisconsin and Minnesota.

Florizel von Reuter in Berlin Concert with Orchestra

BERLIN, Jan. 31.—In Florizel von Reuter's appearance with the Blüthner Orchestra in Blüthner Hall, on Wednesday, there was revealed a violinist of rare ability and artistic attainments. Especially when playing a cantilena does von Reuter become conspicuous for these attributes. His tone then is one of ravishing beauty, flawless in quality and intonation and his grasp of a movement intensely interesting. Not quite the same applies to his rendering when interpreting a spirited, rather impetuous movement. With all his technic he seems

inclined then to slide over detail work, rather than endanger his conception as a whole. Von Reuter gave us a positively ideal interpretation of the *Adagio* of Brahms's Concerto in D. The remainder of the program comprised Mozart's Concerto in G and Lalo's "Symphonie Espagnole." Conductor Edmund von Strauss's mastery of the Brahms Concerto was splendid, as also his manner of handling his men.

O. P. J.

BABIES AIDED BY CONCERT

Mme. Carreño and Popular Artists Give Program for Diet Kitchens

Several thousand New York babies will profit from the concert given at the Waldorf-Astoria last Monday morning for the benefit of the New York Diet Kitchen Association, which supports eight milk stations throughout the city. There was an attractive musical menu, listing the names of Teresa Carreño, the noted pianist; Paul Reimers, the *lieder* singer; George Barrère, the flautist, and Alberto Bachmann, the violinist.

Mme. Carreño supplied a richly appreciated Chopin group and a set of pieces in which the MacDowell "Hexentanz" and the Paganini-Liszt "Campanella" were presented with sparkling brilliance. Some charming *lieder* offerings introduced Mr. Reimers, and his later group showed his gifts as a *chanson* exponent, while America was represented by Courtland Palmer's "Song of the Nile" and an added "At Parting" by James H. Rogers. Mr. Bachmann offered an interesting work of his own, "Longing," while he demonstrated his violinistic skill in pieces by Sarasate and Wieniawski. The rare virtuosity of Mr. Barrère was manifested in the *Hue Fantasia*, which he had recently introduced with the Symphony Society.

K. S. C.

WANTS ROLE TO HERSELF

Lucy Arbell Seeks to Enjoin a Monte Carlo "Cleopatre"

MONTE CARLO, Feb. 13.—An action to restrain Mme. Kounetzoff from singing the title rôle of "Cléopâtre," by Massenet, was begun here to-day by Lucy Arbell. Raoul Gunsbourg, the impresario of the Opera here, who has assigned the rôle to Mme. Kounetzoff, is made defendant in the action. In his behalf it was argued that Mme. Arbell had brought a similar action in the Paris courts and that hence the Monaco court was not qualified to pass upon the matter. The court reserved decision.

If the case is argued out before the court Massenet's letters to Mme. Arbell will have to be made public, and as Mme. Arbell was the last intimate friend of the composer, it is thought that this would distress Mme. Massenet. Mme. Arbell claims that Massenet intended the rôle of "Cléopâtre" for her alone.

Campanari a Soloist with Brooklyn Chaminade Club

Distinctly enjoyable was the second concert given by the Chaminade Ladies' Glee Club at the Brooklyn Academy of Music on Thursday evening, February 5. The soloists were Giuseppe Campanari, baritone, and Mrs. Amelia Gray Clarke, pianist, and among the numbers were Schubert's "To Music," sung by Mr. Campanari and the chorus; Aria from Tchaikovsky's "Joan of Arc" by Jane C. Tuttle, soprano; Bruno Huhn's "Blest Pair of Sirens" for organ, piano and chorus, and Nevin's "A Day in Venice," sung by the chorus. The latter organization, which is directed by Mme. Emma Richardson-Kuster, did splendid work throughout the evening and the large audience evinced its appreciation by cordial applause.

Sinsheimer Quartet's Next Concert

The Sinsheimer String Quartet, Bernard Sinsheimer, first violin, will give its next concert at Rumford Hall, New York, on Tuesday evening, February 25. The works chosen for performance are a "Suite in Old Style" by Jan Brandts-Buys, the Dutch composer, whose "Romantic Serenade" was introduced here early this fall; Mozart's so-called "Jagd" Quartet and the Quintet, for piano and strings, by Wolf-Ferrari. The last-named composition was given its first performance in America by Mr. Sinsheimer and his associates some three years ago. Mrs. Bernard Sinsheimer will again play the piano part in it.

Next in the series of four piano recitals by David Sapirstein will be given at the Princess Theater, New York, on February 22.

FINDING RIGHT-SIZED CONCERT HALL

Francis Rogers Suggests the Use of Small Theaters for Song Recitals to Eliminate the "Deadhead" Evil—The College Man in American Music—Advice to Young Song Composers

THAT type of artist who finds time not only to develop his own artistic stature, but to interest himself in the welfare of his fellows and aid in native musical development, is well exemplified in Francis Rogers, the American baritone, who has achieved a place of distinction in the concert field and held it securely for many years. He is a singer who never fails to impress an audience with the lofty sincerity of his art, and one of those men, moreover, whose personality plays a prominent part in whatever he does. And on the platform personality is half the battle.

Mr. Rogers's annual New York recital has always been a treat for discriminating music-lovers. Mendelssohn Hall, on the site of which now stands a tall office-building, was the scene of several of his recitals, where he introduced new songs of which less keenly perceiving singers had neglected to perceive the value. This year the baritone appeared in joint recital with Ada Sassoli, the young Italian harpist, at the Little Theater, with the result that numerous persons were unable to hear the performance. To put it colloquially "they turned 'em away." It was shortly after this that Mr. Rogers interested himself in the "right size of concert hall for the right concert." He wrote to several of New York's leading papers on the subject with the result that the matter was given some mention. But nothing was done.

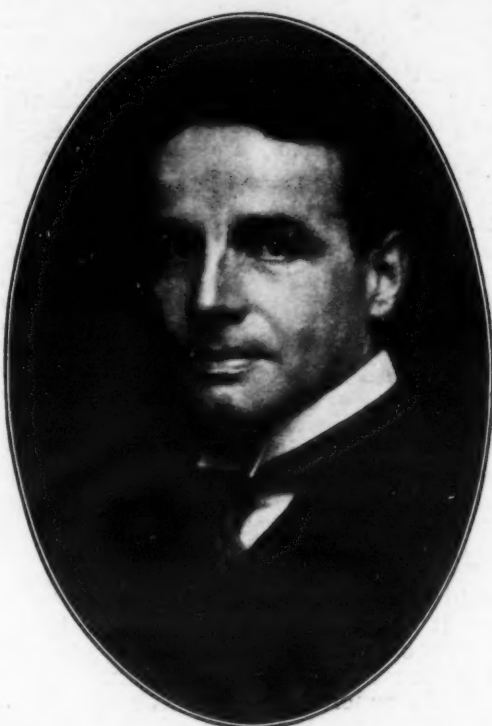
The singer has since given the matter much thought and he spoke of it last week to a MUSICAL AMERICA representative in his New York apartments on Park avenue: "It has always seemed an unfortunate arrangement to me to have a concert-hall for a song recital so large that no singer of my class can ever hope to fill it even half full of persons who want to be there. Think of a hall seating 1200! You cannot expect to sell more than three or four hundred seats for a song recital by a local singer. That means that you must pass out 800 complimentary tickets, or a good part of them, if you desire the hall to look half way decent and have the acoustics satisfying. The state of affairs would not be so hopeless if you could get hearers who were really interested in what you have to offer, but you attract an army of 'dead-heads' who exhibit neither the enthusiasm that persons who wish to hear you would nor anything, in fact, but perfunctory approval.

"Now, the matter can only be solved, I believe, by singers like myself getting together and giving recitals in such a place as the Little Theater where I sang last Fall. I understand that the Princess Theater is also excellent. These small auditoriums, seating 300 or thereabouts, make it really possible to get in touch with the audience and have splendid acoustical properties too. And we can attract enough paying hearers to fill them. What a difference it is to sing to an audience which you know has come to hear you because it really wanted to, and not because Mr. So-and-So pushed a ticket in front of someone and said 'Please see that this is used!' At the joint-recital I gave with Miss Sassoli

the Little Theater was completely full and persons were turned away. It was a new sensation to feel that good money was actually being refused at the box-office, I can tell you! The solution of the matter rests entirely with the singers themselves. They can reform this 'dead-head' situation or allow it to continue, as they choose."

College Man in Music

Francis Rogers is also a leader among those American college men who have made a place for themselves in the musical field.



Francis Rogers, Baritone, Who Has Held a Place of Distinction in the American Concert Field for Many Years

cal field. He is a Harvard man and his interest in seeing that good music is heard at the Harvard Club in New York stands as a model for what alumni of other institutions might do for their colleges. For some ten years concerts have been given on Sunday afternoons at the club. They were begun by J. B. Embick and continued by Charles L. Safford until Mr. Rogers became Chorister six years ago.

"We have an audience of several hundred men at these concerts. There are seven of them each Winter. David Bispham has for six years been singing a recital for us and the Longy Club, Ernest Schelling, Clarence Adler, Heinrich Gebhardt, Adriano Ariani, the Flonzaley Quartet and others have also performed for us. Lambert Murphy gives us a recital every year too. And the men want the best. Don't think that the artists play 'light' programs in the mistaken idea that we cannot appreciate serious music.

"Only recently we had a concert of compositions by Harvard men. There were works for the violin, for the cello and for piano by Blair Fairchild, Frederick S. Converse, Percy Lee Atherton, and a trio for violin, cello and piano by Heilman. I found some difficulty in get-

ting the program together. On investigating what numerous Harvard composers had written I learned that they had devoted their energies to operas, big orchestral works and the like and had done little in the smaller forms.

"Do I think that music as a profession is still looked upon disapprovingly by college men? I should say not, for I know conditions and am certain that it is regarded to-day as a distinctly significant cultural calling. At Harvard the music department is flourishing under the able guidance of Professor Spalding and turning out very able musicians."

A Fault of Native Composers

Mr. Rogers expressed himself as deeply interested in the work of native composers. He finds, however, that there is a too prevalent practice among our composers of songs to set poems that have no especial point; that is, to write music to verses which do not 'get anywhere.'

"There is no more fitting example of what I mean by a poem with a point than Henley's 'Invictus.' I showed that poem to several American composers. One disliked it generally, another didn't approve of its stoicism and so on. It was Bruno Huhn who understood it and his setting of it, which has now gone all over the world and been one of the really successful songs of the last decade, fully voices its powerful message.

"I have many youthful composers come to me with their songs. Often I find individual ideas. But they do their things in such an unnecessarily involved manner. Cite these weaknesses to them and they all make the one reply 'I feel it that way.' I cannot tell you how curiously some of them must feel things, assuming that they are sincere. And it is to be hoped that they are. If they are not sensible to criticism, well-meaning criticism which can be of great service to them, I always tell them this: There is no use in your making a tuning-fork vibrate unless you make it resonate. In other words, until you have touched a surface after striking the fork it will not resound. And analogously you may write your songs 'as you feel them,' only, until you have felt them in a way that is within the limitations of the human voice, no one will sing them. I recall the case of a composer who brought me a manuscript recently which he said was a baritone song. In it were a half-dozen or so high G's. Now, I told him that the baritone voice did not lie around high G. What did I hear? 'I felt it that way.'

"I always advise these persons to study the songs of Robert Franz, which most of them say they have done, though I doubt it. In them they will learn how to express themselves simply, compactly and convincingly. Or the songs of Brahms, I suggest. Brahms didn't have to go through all sorts of turns and twists to get his effects. When he wanted a certain thing in a certain way he wrote it in just that way and it now remains only for the singer to get up and sing it. Such masterpieces are models for our young composers."

A. W. K.

Kienzl's opera, "Ranz des Vaches," has made a success in the English Provinces as given in English under the title, "The Dance of Death," by the Moody-Manners Company.

KANSAS CITY OPERA HAS 12,000 HEARERS

Canadian Forces in "Gioconda" Have Pavlowa and Ballet in "Dance of Hours"

KANSAS CITY, MO., Feb. 14.—The National Grand Opera Company of Canada and Mme. Pavlowa, with Novikoff and the Russian Ballet, gave three performances in Convention Hall on Sunday and Monday, which were attended by 12,000 persons. It is the first grand opera which Kansas City has heard this season. W. A. Fritschy of the Fritschy Concert Direction, who brought the attraction here, received especial praise for the low prices which he was able to make for such fine performances. The best seats sold for \$3 and there were many for \$1.50 and one dollar.

On Sunday evening the incomparable Pavlowa gave the entire program, with the new "Pavlowa Gavotte," which the petite dancer graciously repeated. She is a great favorite here and the program was received with enthusiasm.

"Samson and Delilah" was given on Monday afternoon, with Leo Slezak and Mme. Gerville-Réache in the leading rôles. Both artists were magnificent in their parts, both vocally and dramatically. The auditorium of Convention Hall is enormous, but every note carried to the furthest corner. Both Georges Rosselli and Max Salzinger in the respective rôles of *Le Grand Prêtre* and *Abimelech* displayed fine voices.

"La Gioconda" was sung on Monday night with Marie Rappold, Rosa Olitzka, Marie Claessens, Giovanni Farno, Giovanni Martino and Jose Segura Tallien in the principal rôles. Mme. Rappold was charming as the street singer, the fresh quality of her voice being especially suited to this part, and in the dramatic last act she rose to splendid heights. Mme. Olitzka's voice as *La Cieca* was warm and of fine timbre and her duets with Mme. Rappold were beautiful.

The audience at the "Gioconda" performance was especially fortunate in seeing Pavlowa and her company in the "Dance of the Hours" instead of the regular ballet. Ajide Jacchia conducted both performances with good style.

M. R. M.

Blanche Goode Pleases Smith College Hearers in Recital

NORTHAMPTON, MASS., Feb. 11.—A piano recital of unusual interest was given on February 6 by Blanche Goode of the Smith College faculty. The program was a comprehensive one, including numbers from Bach, Beethoven, Schubert, Brahms, Chopin, Lischitzky, Debussy, Lambert and closing with Miss Goode's own arrangement of Strauss Waltzes. Miss Goode proved to be an accomplished pianist, and her program was so varied that all the best points of her art were displayed. Her playing of the Strauss waltzes not only displayed virtuosity but fine musicianship.

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